

June M->Orphic Journal vol 3









Syllepsis- touching upon fate behind the scenes-  
 abbracciari: grasp, comprehend limit...  
 I suppose answering an answer as good or bad as  
 answering a question with a question:  
 Between lim ( limit) limming->drawing->motions  
 sensor drawing//: what would be an appropriate  
 limerick?....art etymologies, Cubist masks of cyber  
 space (Boolean sets) how can one find the ghost  
 guilty or innocent within the Pas de deux mental  
 machinae?  
 What are the architectures of architext linking  
 local syllepsis to cyber abbracciarie between  
 immersion interaction and generativity. Where is  
 redoing genesis not already a work in progress...  
 how can one use interpolation and interpellation to  
 cure the addiction to "points"...? Is the collective  
 subconscious deliberately buried to constitute a  
 found object? How does one constitute a subject  
 within the palimpsest of definitions towards  
 natural?. How discursive is discourse? How allied  
 are the alloysis of psychological colloids the  
 matrix of topological rhetorics towards the  
 transdisciplinary particularization of morphime to  
 radical as artificial to usage and chords strings –  
 threads of virtuality and constitution of subject  
 towards a naturalness within cruel theatre and the  
 palimpsest of kindliness of kinds? Is oscillation the  
 ghost?





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The bowl is up to be down  
That is the very sound  
The Horizon sounds its bias bow  
I mean what I say  
Gold fish are never found down town.

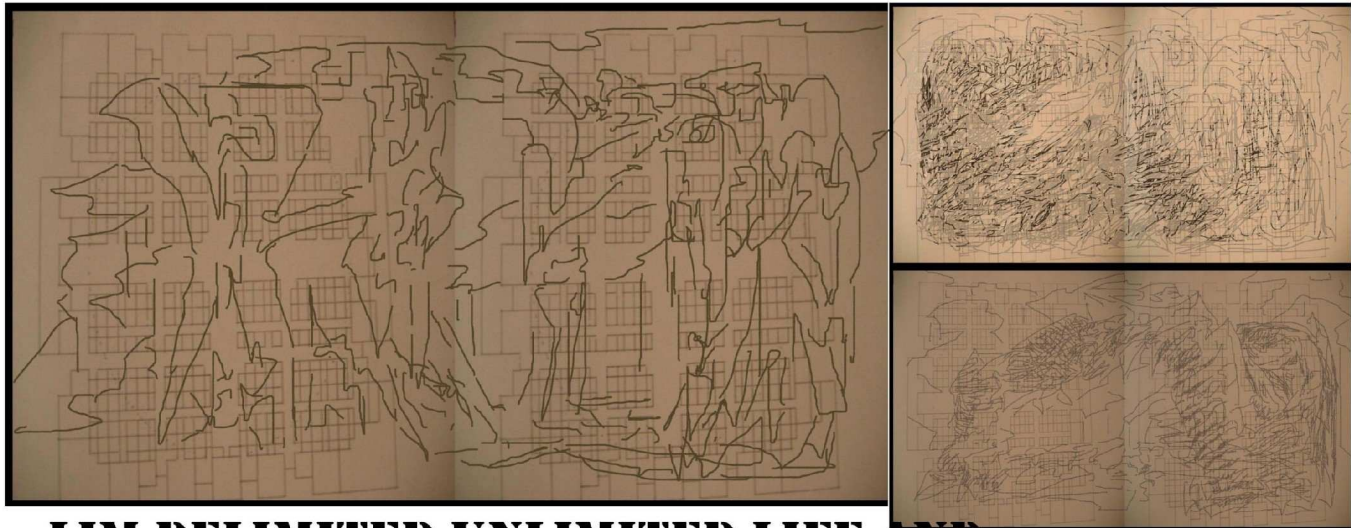
From this quick review of my limericks the agency of “lime” is in the lime light. “limming” is the word for drawing- pertaining to limits i.e. definition. Similarly Information architecture of computer works are hyper extenuating of schematics. The limerick ( a kind of program), the drawing, the computer program overlap. In Prosody of poetic meter the shortening or lengthening of phrase is a kind of “tether” like a tether ball, adjustable and compelling- the actual game of tether ball also involves in the quickening rhythm a version of entropy- the architect Pevsner made a game of marbles sliding down a chambered caseway which as they quicken pace become more difficult to control- rejoin a kind of primeval ( prime +eval-> eval= time) chaos just as the underground river Tethys maps the race of the underground.

The horizon is where the top surface inverts on the wheel, my work is a niche space of these turns of phrase- trope, drawing symbolizing both language and itself or rather the tension between verbal visual space as conceptual to experience as created through a broader sense of language engaging topologies of sense to their morphic origin in created experience.

The lengthening and shortening motif is taken up in the I Ching program, i.e. the straight and broken lines as modality in which the combined aspects , allois of two terms reflects on the elasticity of logic- in our Western Rhetoric we have this principle engrained in the rhetorical definition pattern of ethos pathos and dialectic wherein the first two terms condition “discourse” which alters dialectic to different structures of person- Unity, Dialectic, syllogism, morpheme, syllepsis, and chance – conflux beyond flux. Another diagrammatic is that of morphological arrows, the logic of unity, opposition , intersection derived from cubism which give to set theory the neologistic sense of topology.

So for my June Morphological Arrows volume 3 for Rhizome I will organize the schematics of venn diagrams as plate like structures I can use towards the perspectives of an inverting language analysis through drawing as language, continuation of the I Ching topological game, limericks, indications of polyphonic morphology, as elements of computer space hyper extenuating of life and lim, and schematics, topologies, morphologies, Morphemes.





**LIM DELIMITED UNLIMITED LIFE AND**



More form is the morphing of the formative  
Straight Edge Horizon is informative  
I Spent some time talking to Two  
While Three singing to four  
That's How I mashed the morpheme

Tethys underground fresh to sea alite and ablaze  
Specific as Pacific in the haze  
Overground she plays tetherball circling  
Straight edge horizon furred long  
Turning phrase Children's games exist to erase.



# Limelight on Limming away the sublime

## Pro:gramrheter Veil Eval (vale over time)<sub>aporia</sub>

aphoristic :drawing as limming or limit which conditions turn of phrase in the hand as the trope of topological post indexical thinking.

:hyperextending the schematic as computer space in relation to the motion sensor=drawing program.

- Synechdoche: detail vectors extension in spacial sectors the plasticity of initial duality to the elasticity of language where trace and rhizome embed phenomenological and semiotic to vector and raster.
- Morphological Arrows of Underwriting and overwriting circumstance and palimpsest of experience created
- As its own measure of topos as torus or the self mapping of language and the doppelganger of visual verbal morphemes the plasticity.
- Neologism of topology-> Morphology –topology-topography //topology/:common denominators
- Structuralism\_-> association //: Deconstruction – disassociation /...>>> interpellation-interpolation

Bracketing

- 1- Affecting effect 2-effectuating affect = movement from dualism to conflux from zeno's arrow to morphological arrows
- 2- Through displacement of person: unity, dialectic, syllogism, chiasmus (matheme of verbal cross multiplying) syllepsis , conflux.
- 3- The above are first person, second, third, fourth, fifth refers to five fingers five toes or meter, six is the number Orpheus advises as Primeval chaos in terms of voice or influence.



The set of drawings that have a kind of armature that break away from the plane are collectively titled

Systolic ceiling:

the idea of the mapping borrows Michelangelo's image of his own flayed skin, in the cyber space morphology I have taken sections of labyrinth like structures , and these cores samples or biopsy like events pull up in scale to lend an exotic pixle cascading to creating a kind of armature to build into with the motion sensor now in a particularly sculptural mood and mode.







Diastolic Ceiling -1-





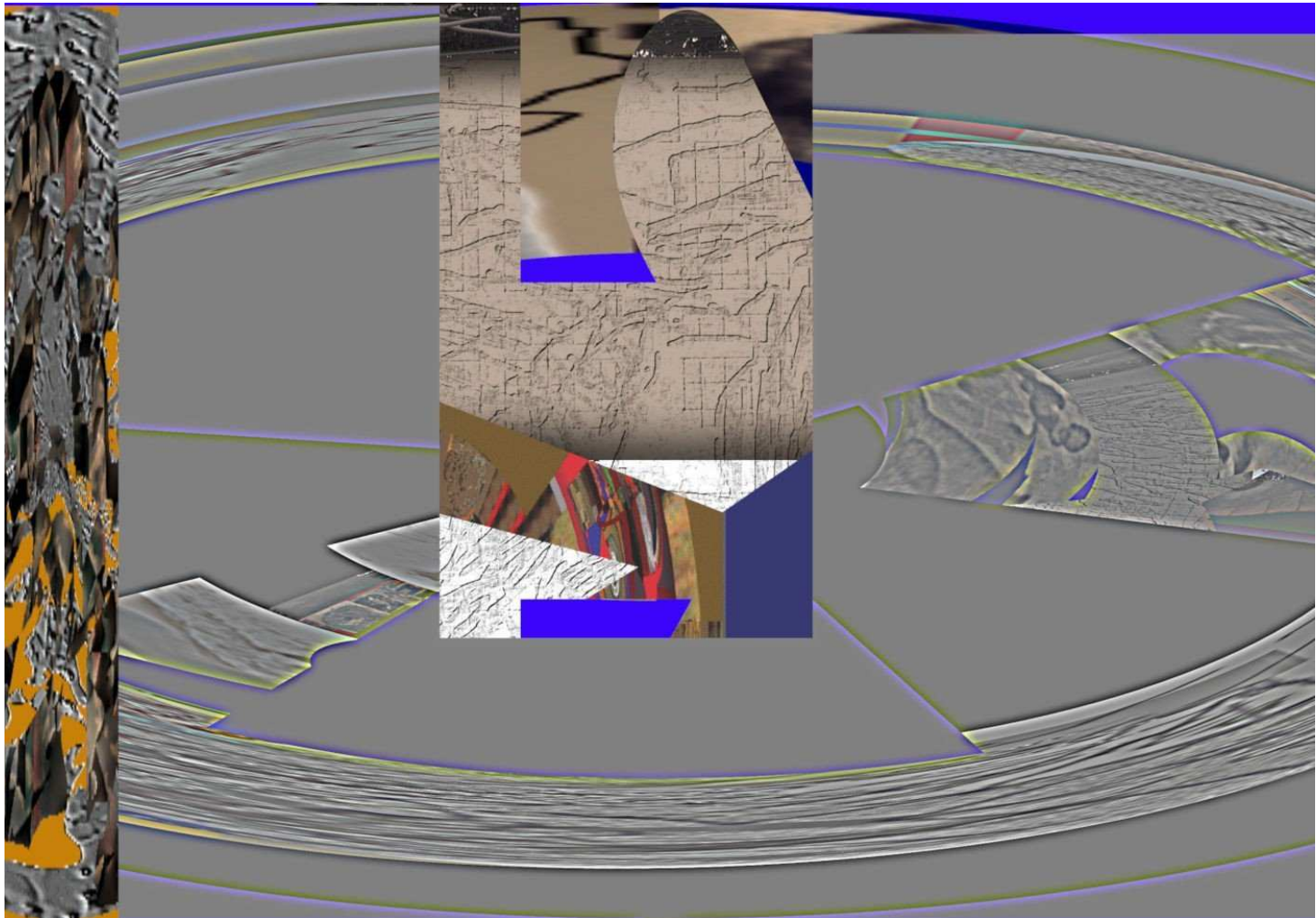
Diastolic Ceiling 2





Diastolic Ceiling 3





Diastolic Ceiling -4-

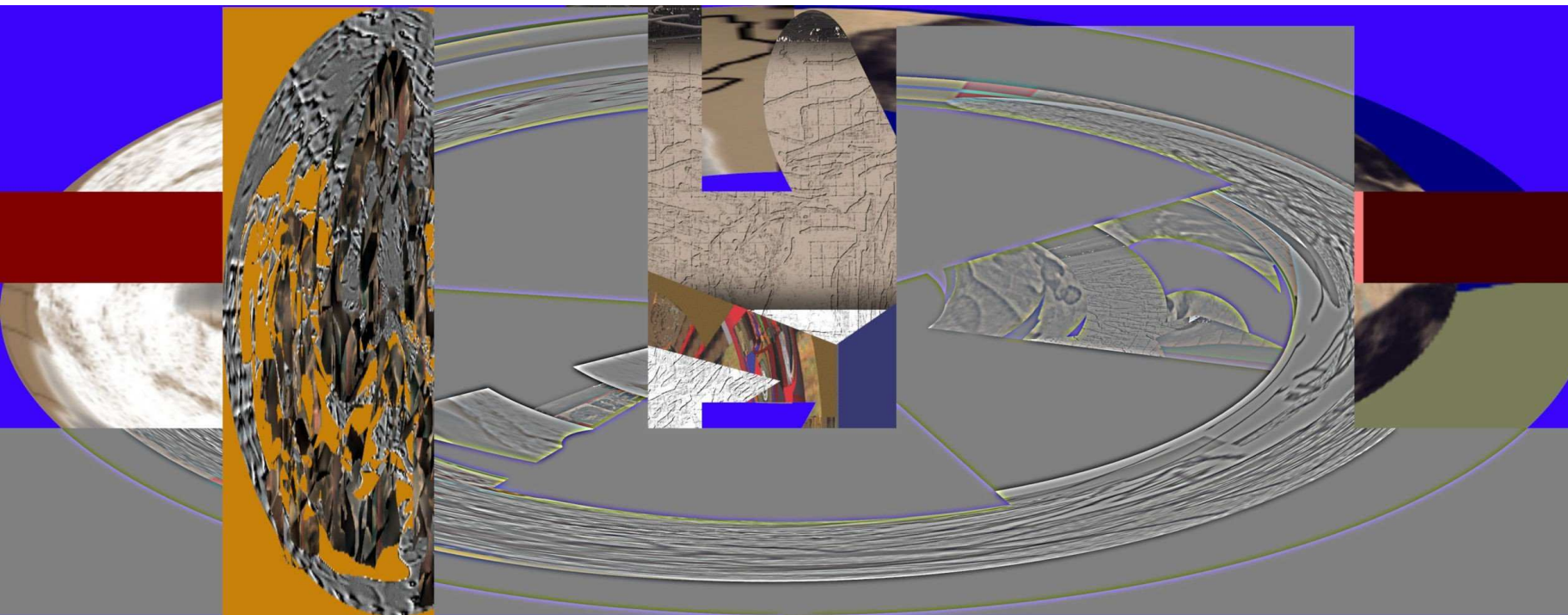




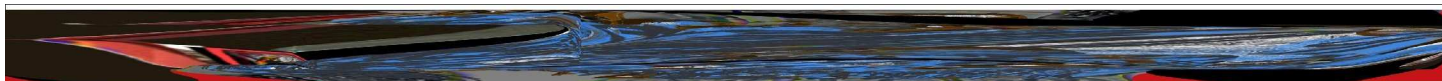












## **SYNECHDOCHE**



Figure 10

Figure 10: A complex, multi-layered abstract composition. The central focus is a dense, overlapping arrangement of various shapes and colors, including red, yellow, and purple. The background is a light, textured surface. The overall effect is one of depth and complexity, with many elements appearing to be layered on top of each other. The composition is framed by a dark border.

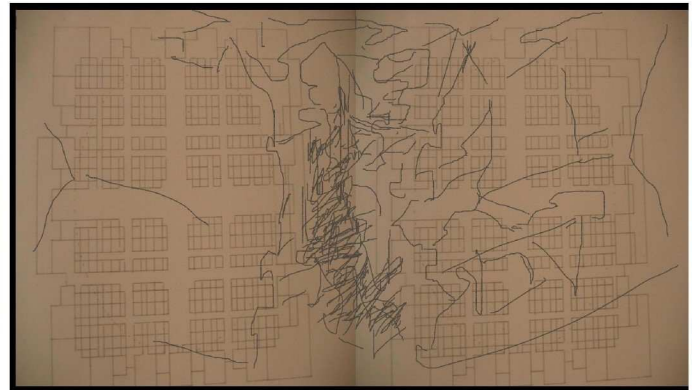


Figure 11

Figure 11: A complex, multi-layered abstract composition. The central focus is a dense, overlapping arrangement of various shapes and colors, including red, yellow, and purple. The background is a light, textured surface. The overall effect is one of depth and complexity, with many elements appearing to be layered on top of each other. The composition is framed by a dark border.

The drawing is a complex, multi-layered abstract composition. The central focus is a dense, overlapping arrangement of various shapes and colors, including red, yellow, and purple. The background is a light, textured surface. The overall effect is one of depth and complexity, with many elements appearing to be layered on top of each other. The composition is framed by a dark border.





Scrap paper 8

Drawing as limming roughly qualitative parameters assimilating configuration and in computer space the hyper extension of schematics as an allegory of the rhetorics by which ethos pathos and dialectic relate paradigm shift to discourse.... The dilemma of the limming for me is the lemma of globe form mapping I like to relate to the computer art between the movement of a labyrinthan enfolding and monumental zone to the topesthesis in situ= exsitu...

This drawing recognizes the golden section grid that is my personal modular as a subliminal mood in my drawing and that my interest in an hour glass shape comes from two such grids creating that shape subtly or subliminally... I have built in relation to this overlapping loop mapping's one of which explodes the others content and placed these events together as the allegory of contextualization itself the paradigm displaced.

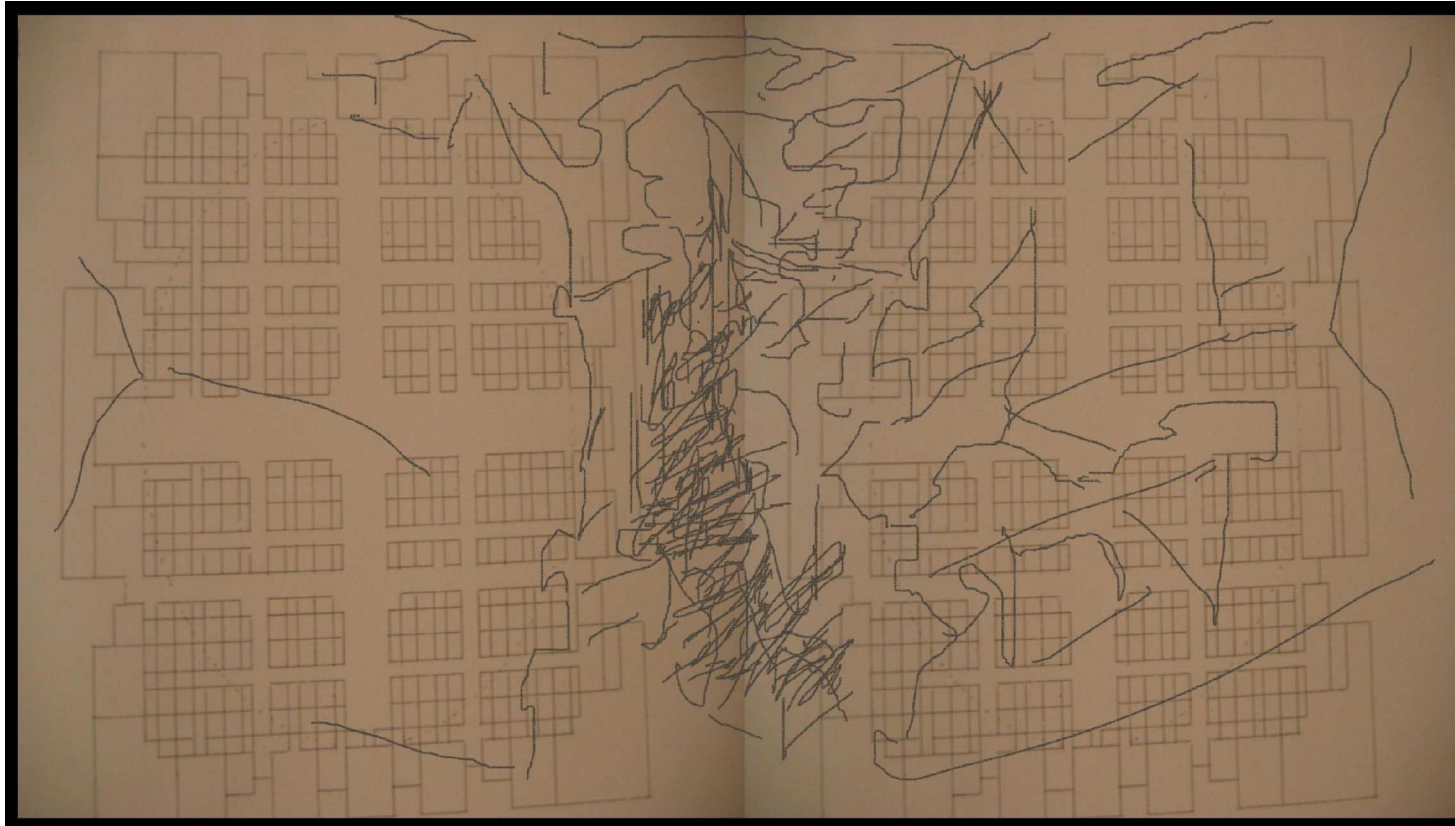
Soto De Soto

Jesus De Soto was an early Modernists whose "kinetic" sculptures look a lot like models for computer art- for him the kinetix were not about moving parts, but rather forcing the viewer into moving... I am interested in how this might relate to cyber art...



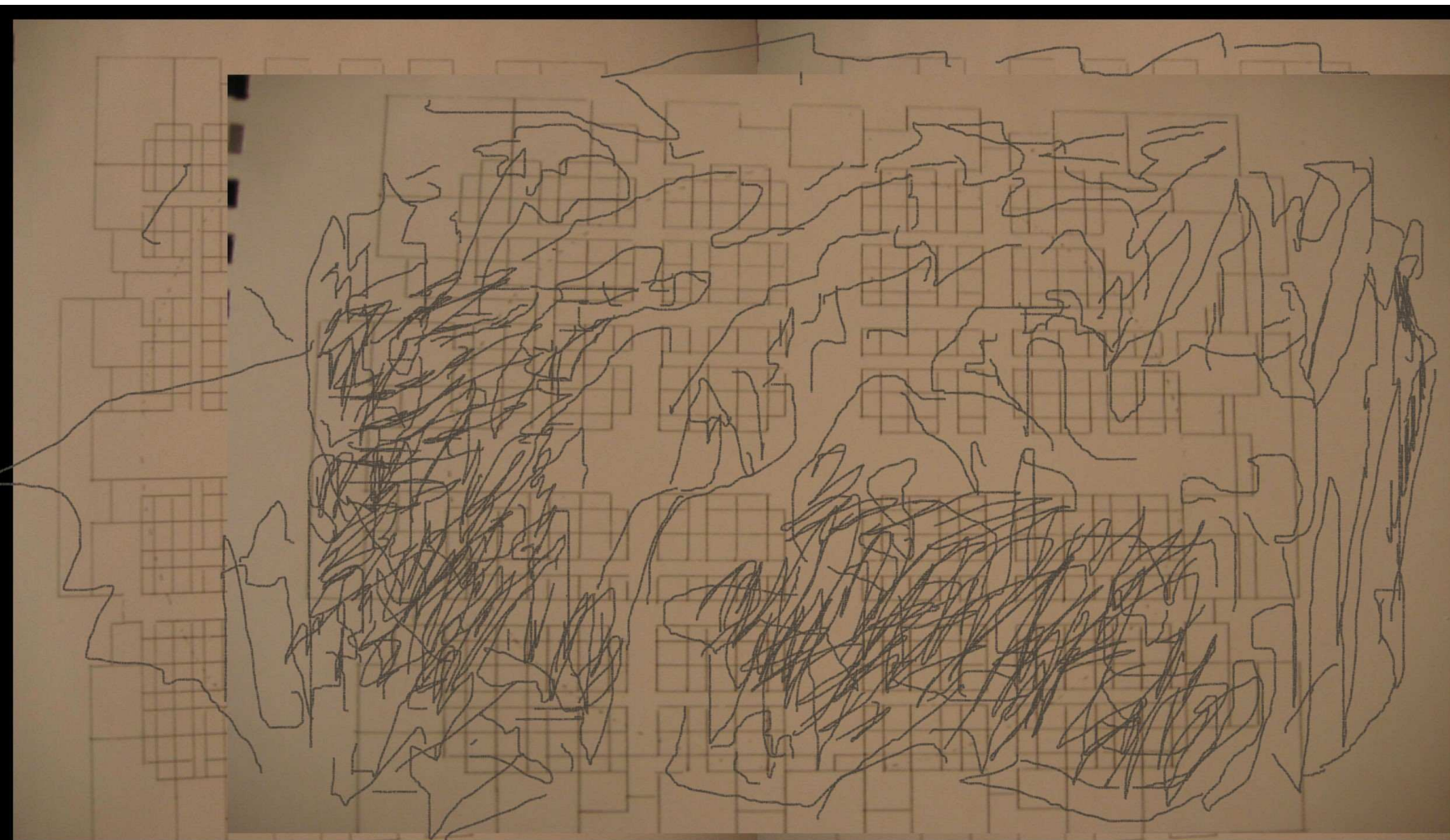




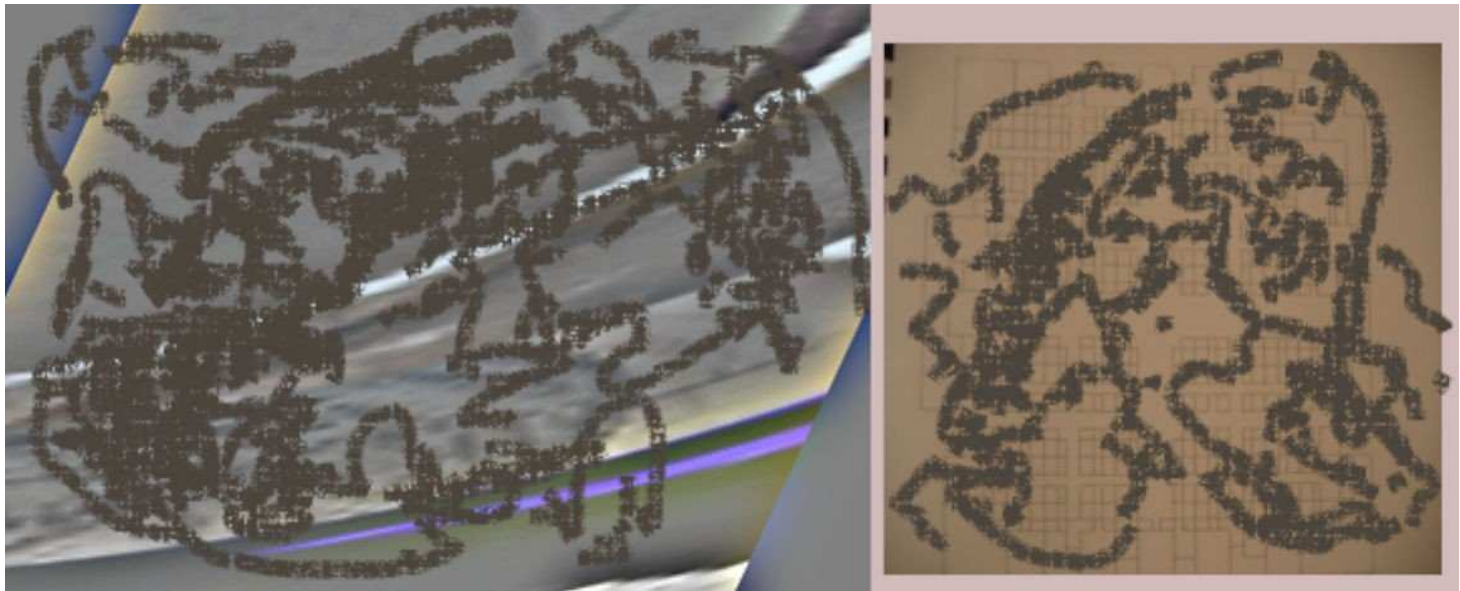


Golden section grid subliminal hour glass ( lim-limit- "draw")

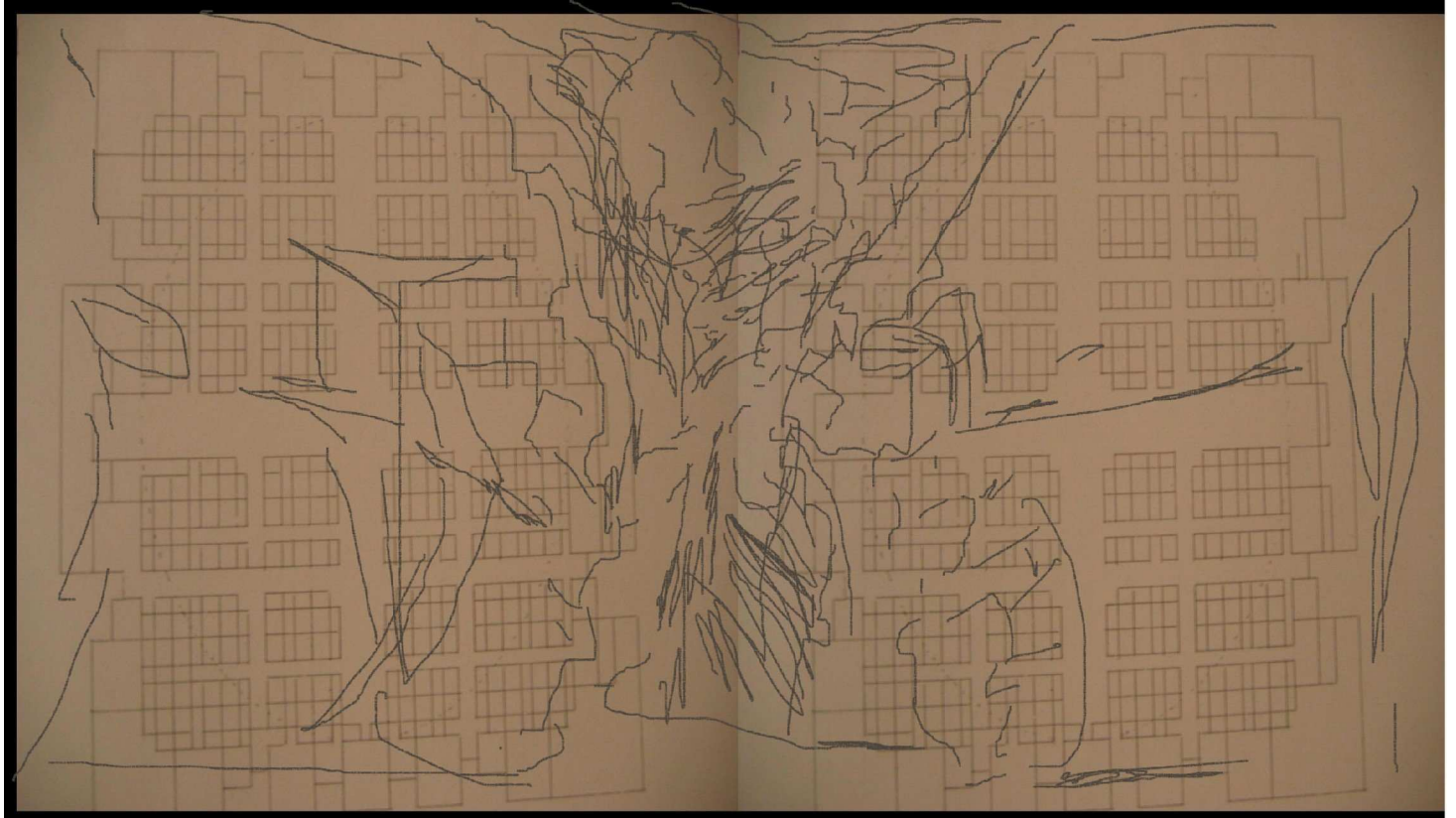


















## Ramping the Phenomenology of Ribbon Window Consciousness

Hegel appeals to naturalness, echoes of the Pre-socratic's form whom Heraclitus ( "a thing agrees by being at variance with itself" ) is major influence- and dismisses the directions of agency be it primary as an assertion of transparency or secondary devolvement to situating a configuration through mood and mode which he terms like catching a bird with lime... this clever allusion to the sublime, and its corollaries the subliminal and limmable brings us closer to a realization of how our familiarity with relating consciousness to the subconscious contrasts with his awkward title Phenomenology of Mind. Rather than consciousness being a primary agency upon which we have as a codicil created the subconscious as a dimension the fact is that "consciousness " is a concept that has evolved with great effort probably over a stronger primary identification to the subconscious as originary in what was termed the "sublime". Stan Douglas the video artist comments: "In Nu\*Tka\* ( a video work) the whole issue of the sublime comes up. And with the extremity of the liminal space to which it is a reaction, we also come back to the notion of the law. Are you able to assume a position transcending the natural world, or are you subject to its influence , as a part of it? The Romantics admit the latter, in as much as the terrified awe they sometimes present comes from the apprehension of the natural world's absolute indifference to human will or presence. The little figures we see from behind in David Caspar Friedreich's paintings are witnesses of sublime events but also underline the the fact the pictures represent something unrepresentable".

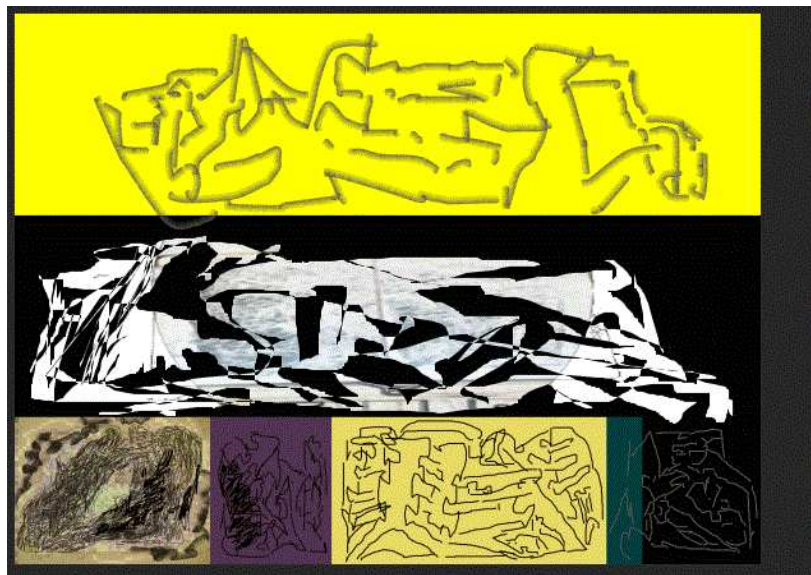
His term of "underlining" morphs to the relation of "limming" to drawing, of limits as modality- trace...however his affiliation to representing of events is a step ahead of the more primary "presenting" by which Hegel approaches phenomenal reading and accordingly for me Friedreich's sublime is actually in general an architectural vision which is out of place in the picture and present the pictures sigla, It's concept of itself, it's self reading. For Heidegger perhaps Dasein or there being or for me the somehow question that is the statement we come upon. Smithson who related the kind of cosmic indifference Douglas mentions related on his part to the collective subconscious and was tapping into what Lacan terms the creation of the subject. I believe this term of Lacan gives the best account of Hegel. The restoring process here is to cease perceiving the PreSocratics as "natural philosophers" at a root and recognize that Deleuze existed to overcome the whole idea of "transcending" and instead return to morphology as that which is not meta morphosis exactly but rather behind the scenes.

The sense of "aural" as a word – morphime that shape both aural as sound and aura per aurora or visualization- the sense of this radiance, shows up in art- Orphism, Targets per Johns, Duchamp's Anemic Cinema, Arthur Dove, and also Wright's Guggenheim. For Heraclitus, relating the bow and the lyre syllogistically to what we appreciate as Dionysian and Apollonian consciousness he indeed is looking into phenomenology upon its own event- that sight reads sound and sound reads sight.

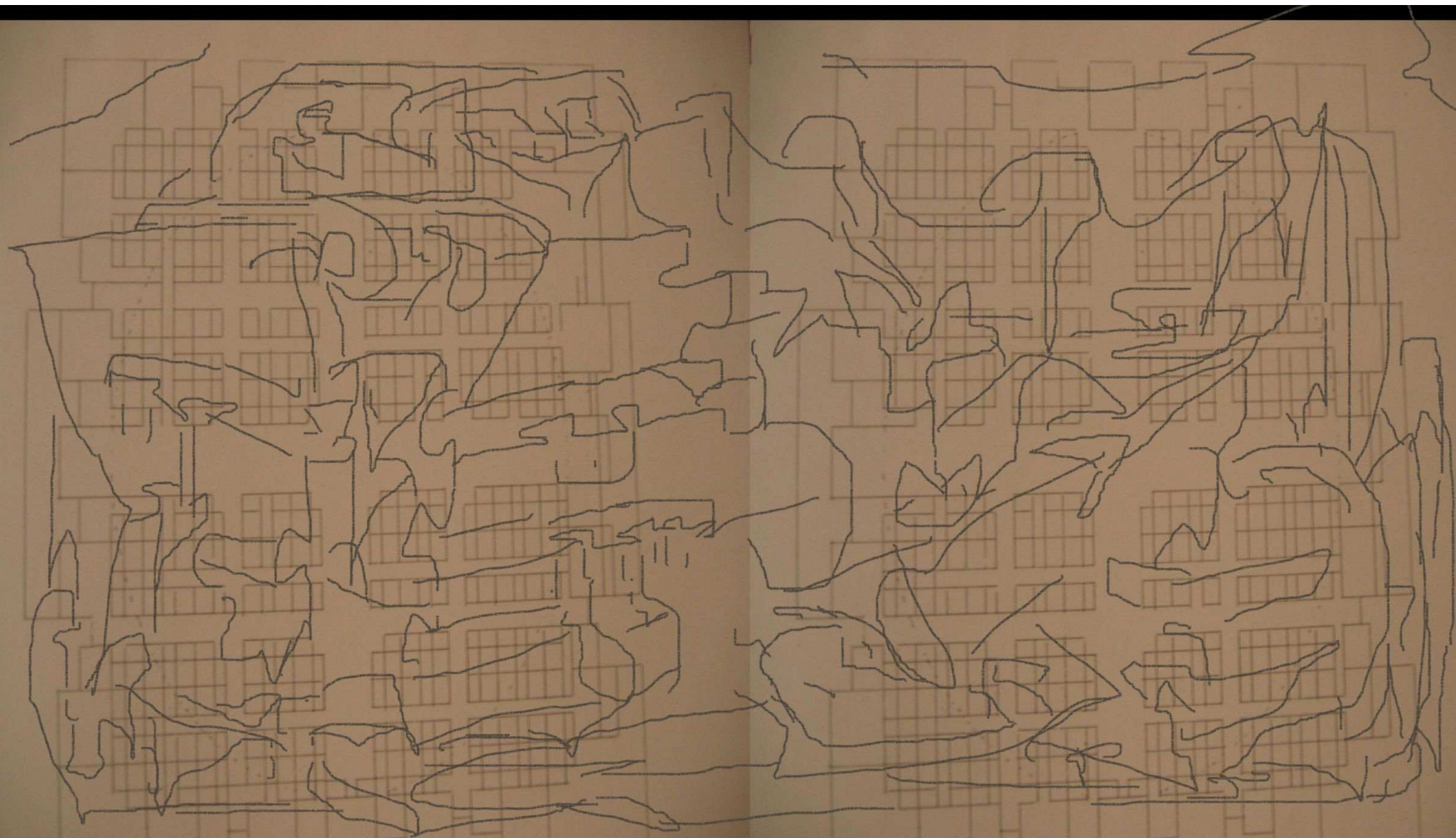
For me art is often an interpolation and interpellation of ft events , and in considering information architecture -architecture itself is a programmatic that give an interesting contrast between the Architects book- now magazine, which transports culture mushroom style, sporadically, by vectors of interest afforded the portability of the program. In the architect Sieza for example there is the combination of Greek vectoring of plan in relation to his interest in very specific local styles, and Ando also has that interest in local traditions that reflect on the idea of a broader autonomy.

In my Madison Wi environment the Wright Prairie house style has interesting local deterritorializations in the form of a kind of modernism massively interpreted towards the ribbon window on the one hand, and a use of the ranchhouse idea of integrating a slope into construction. The drawing series I am working on tends to take that general topology as a topos that interests my line of approach....

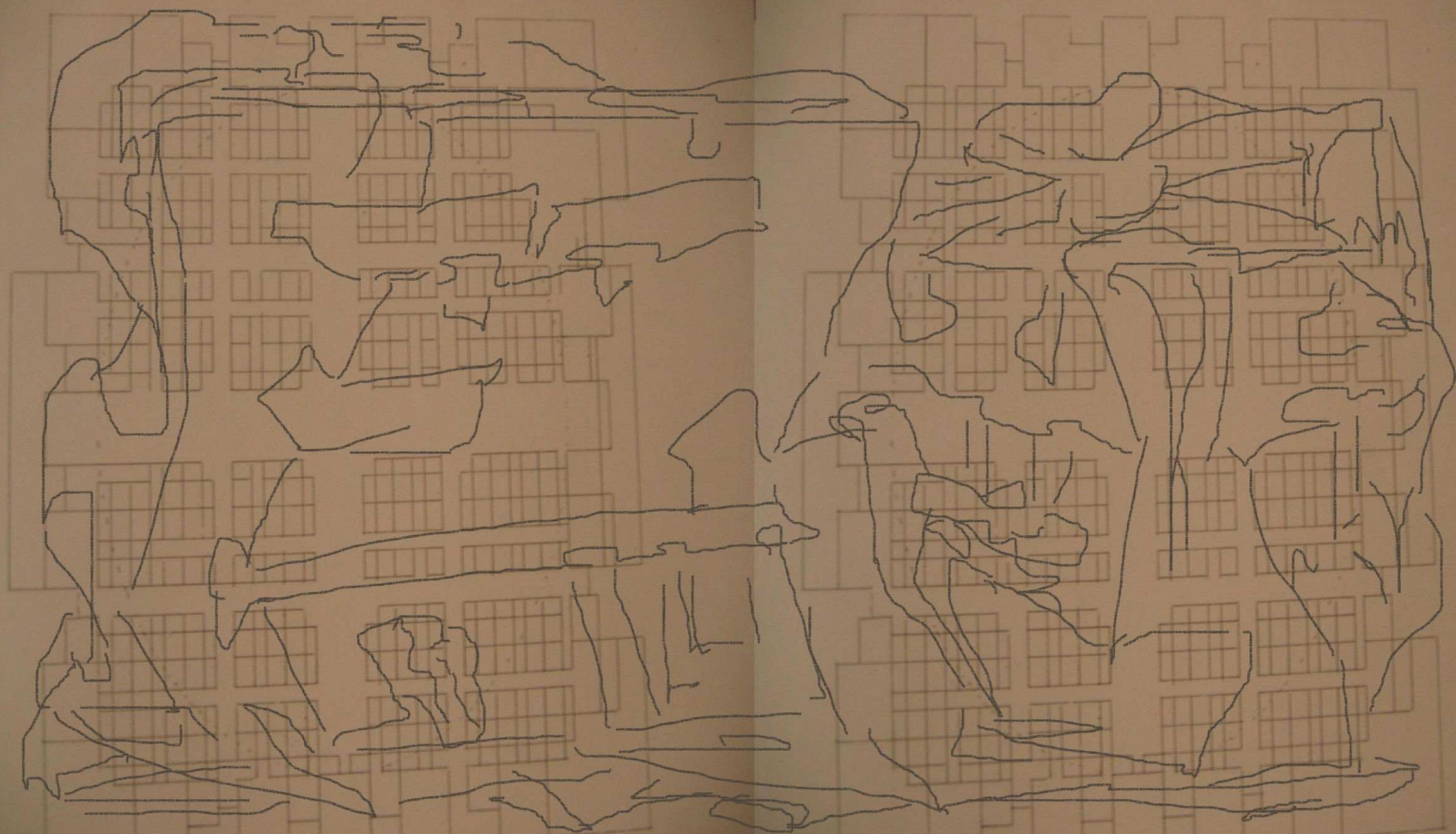




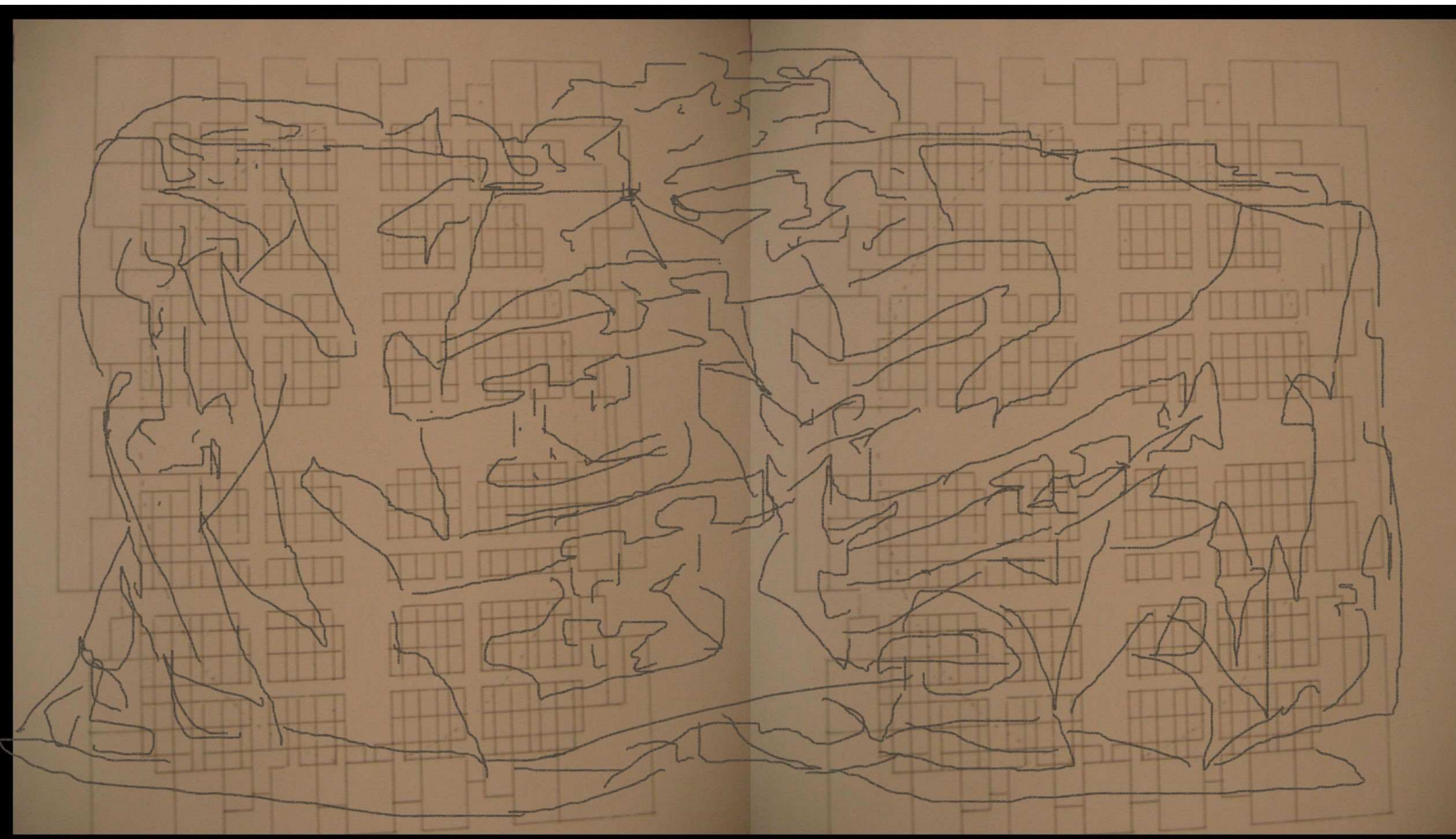




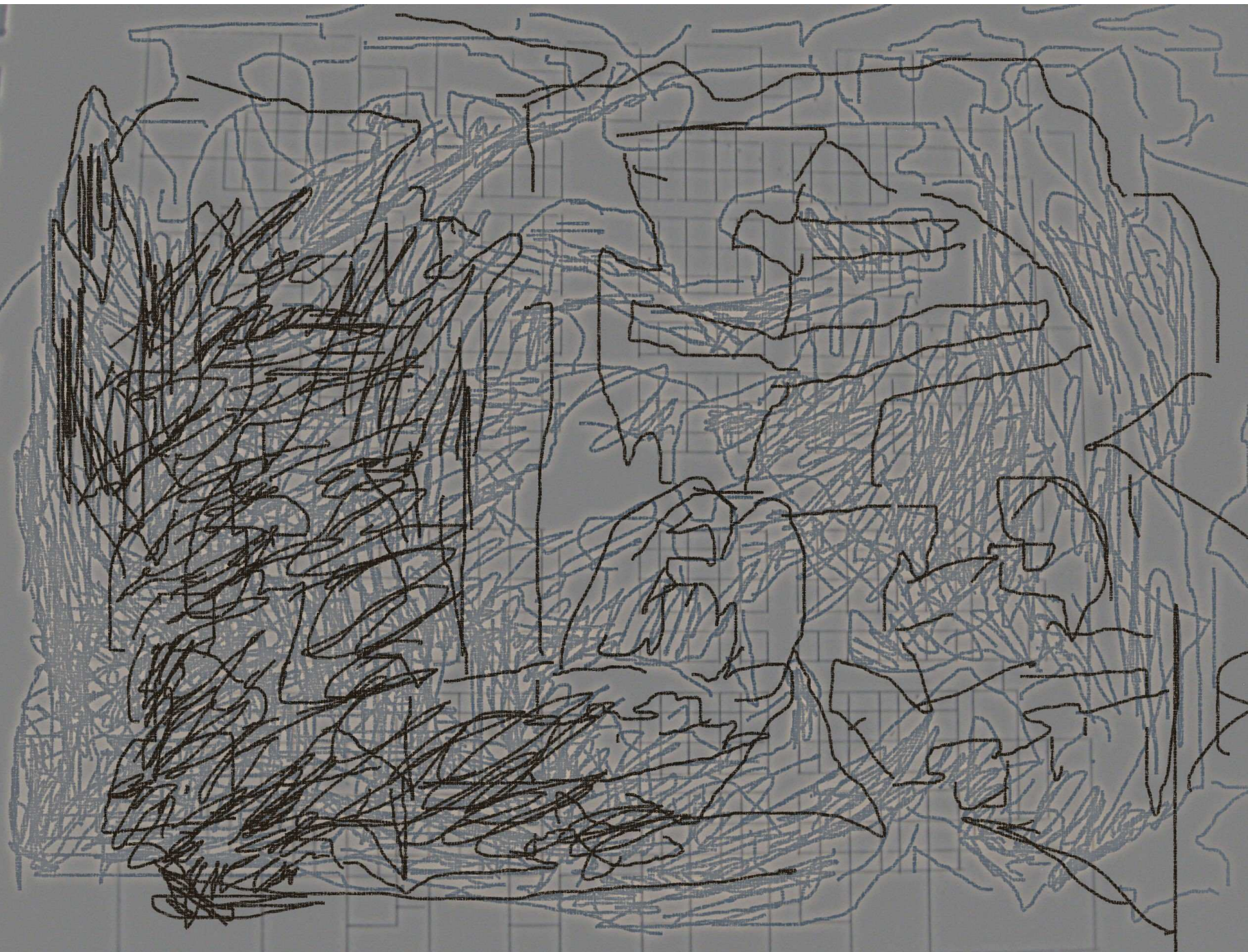




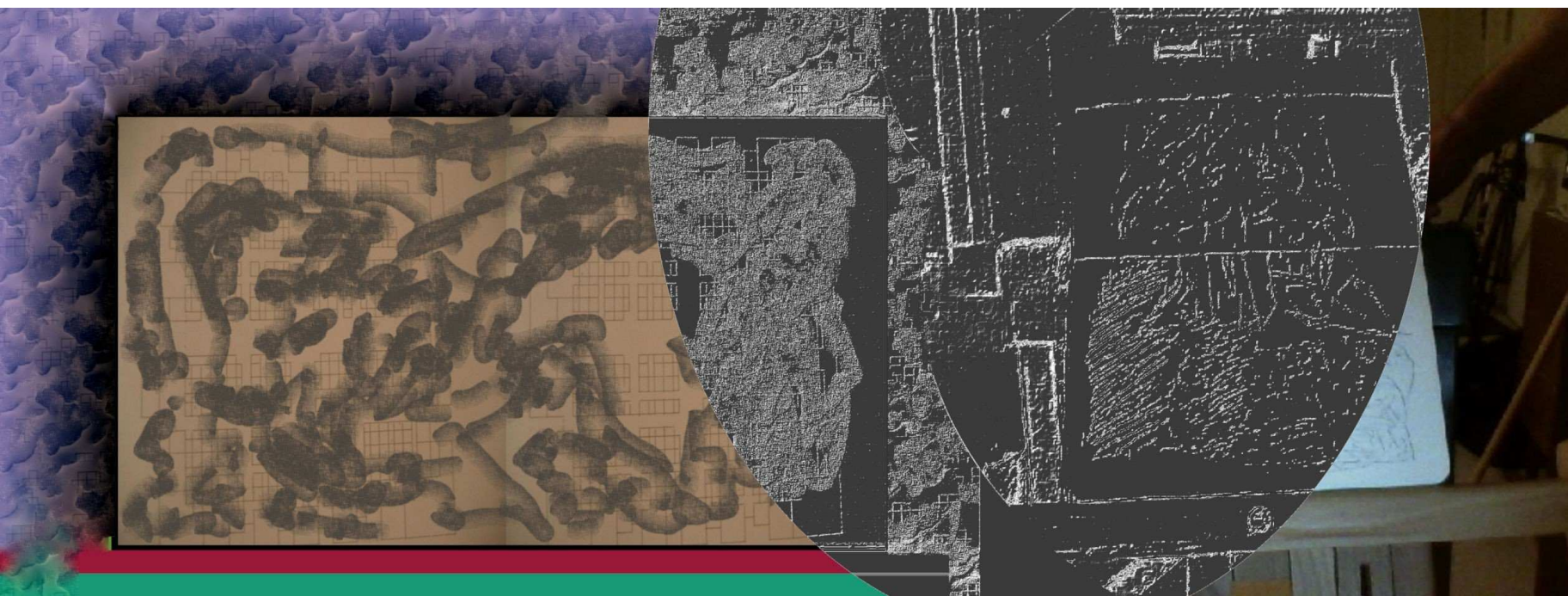








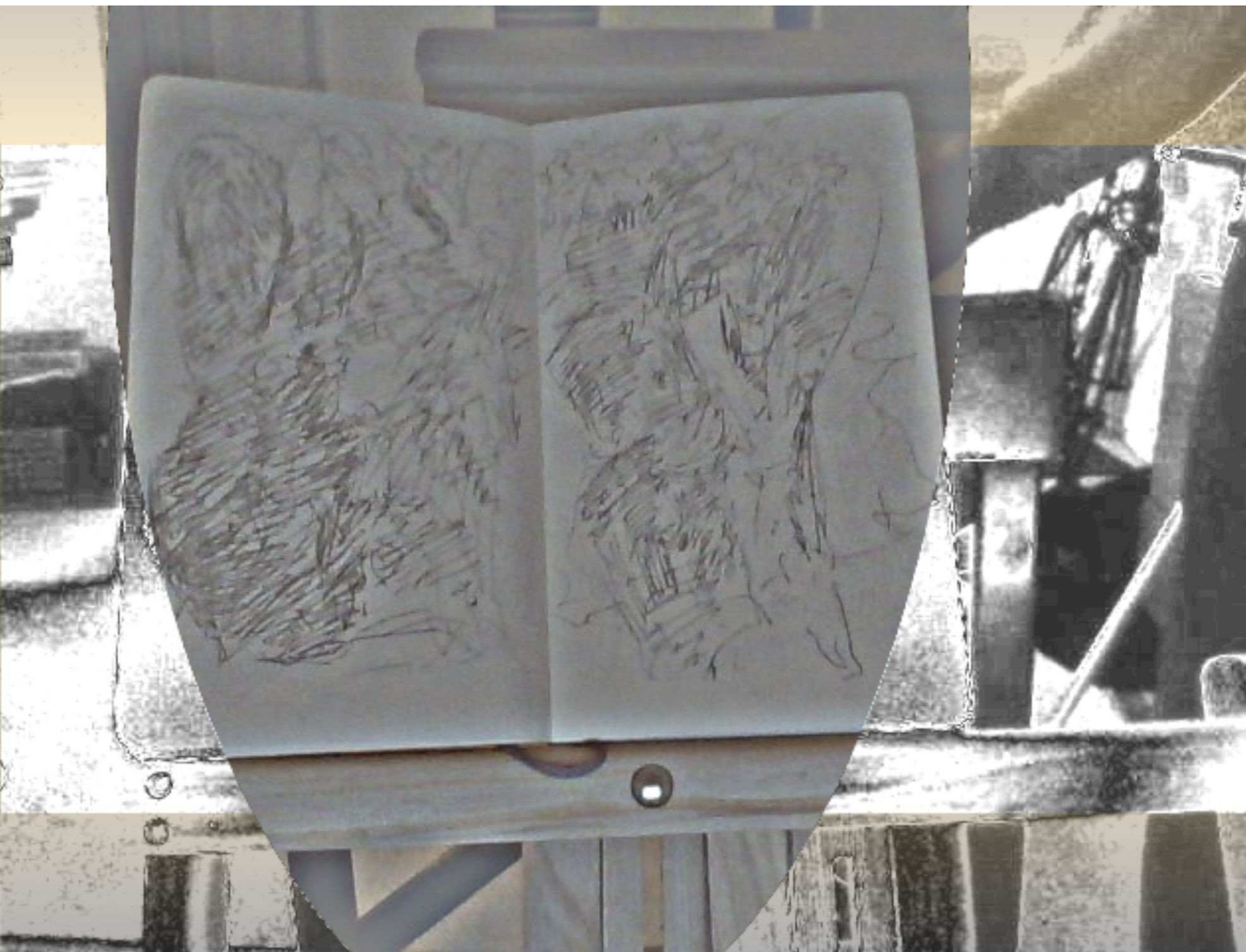








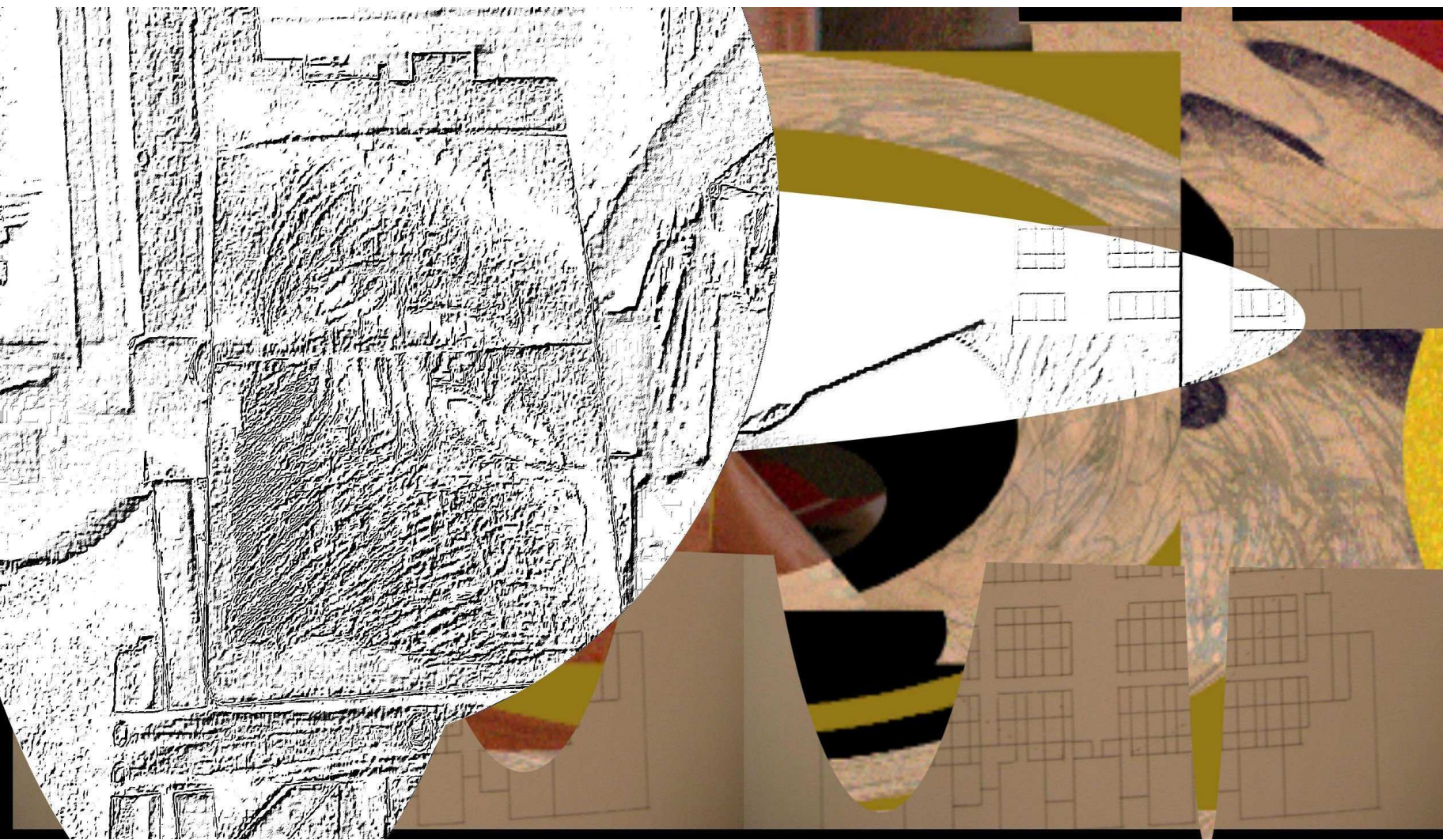




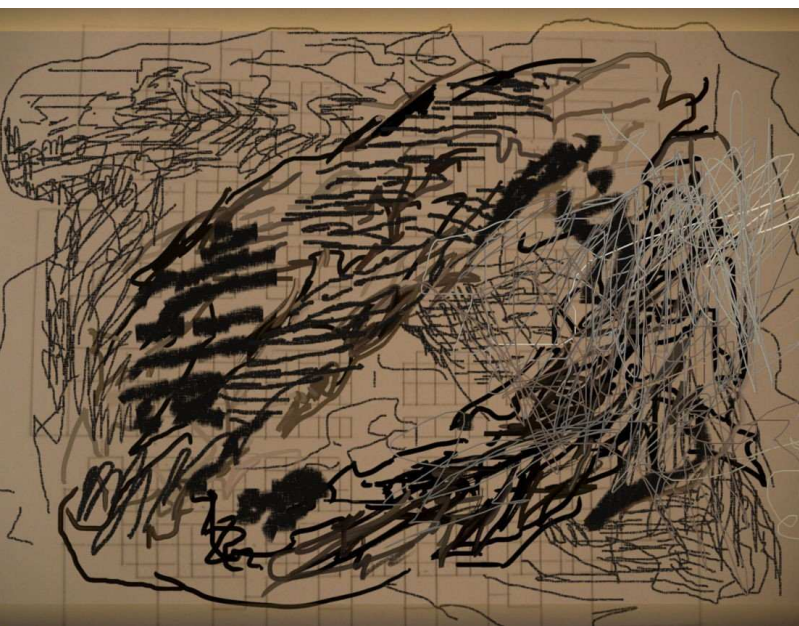




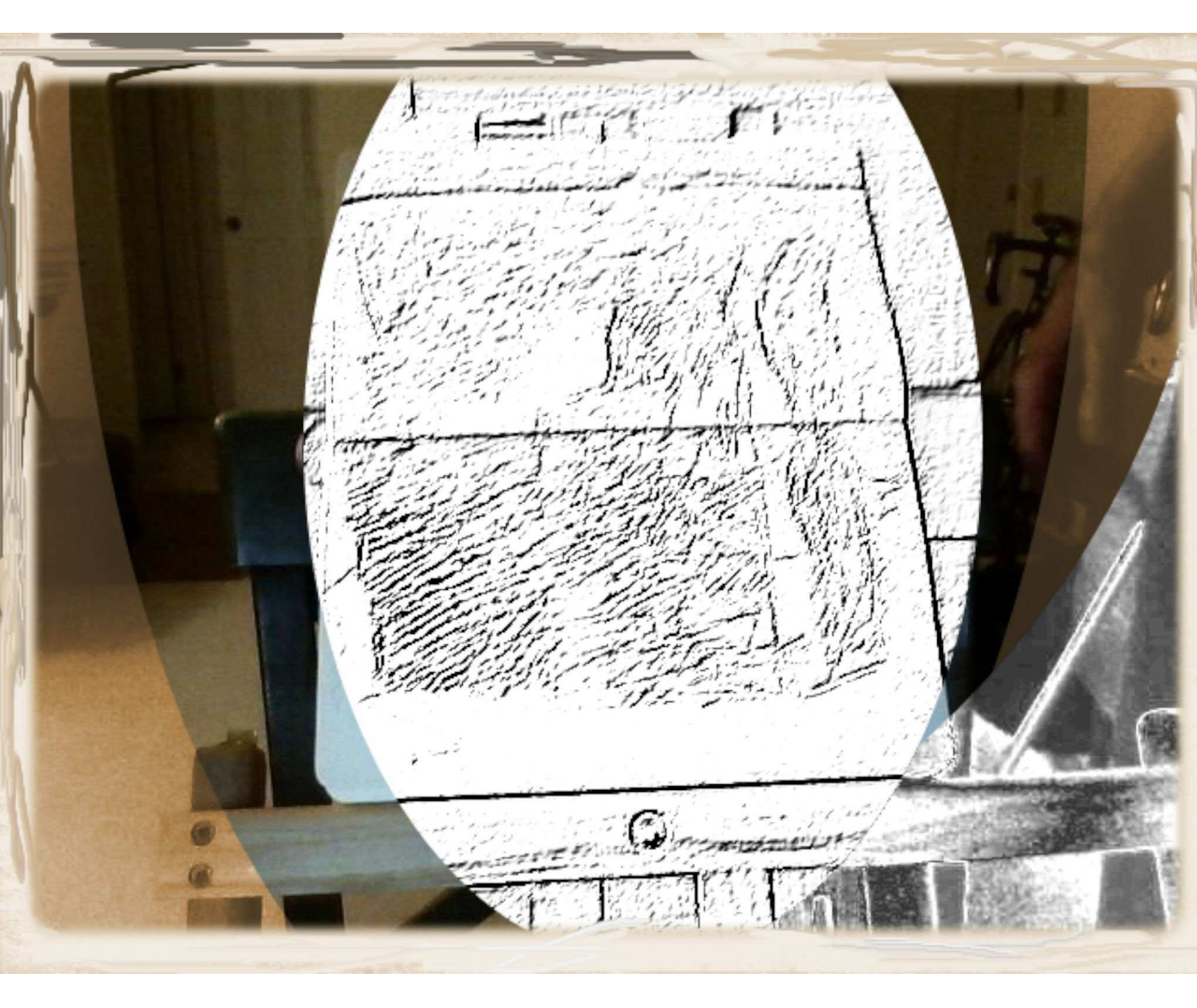




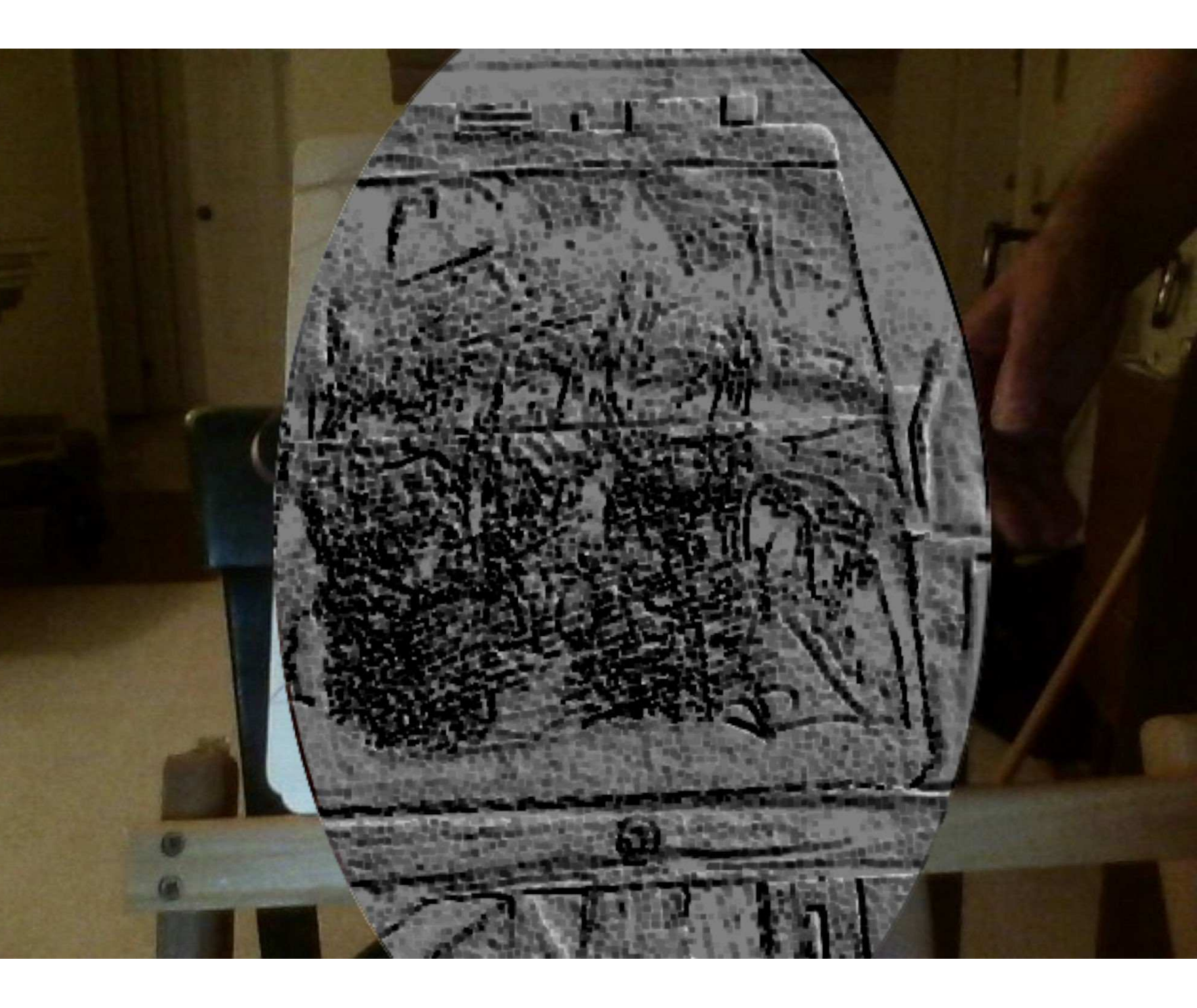












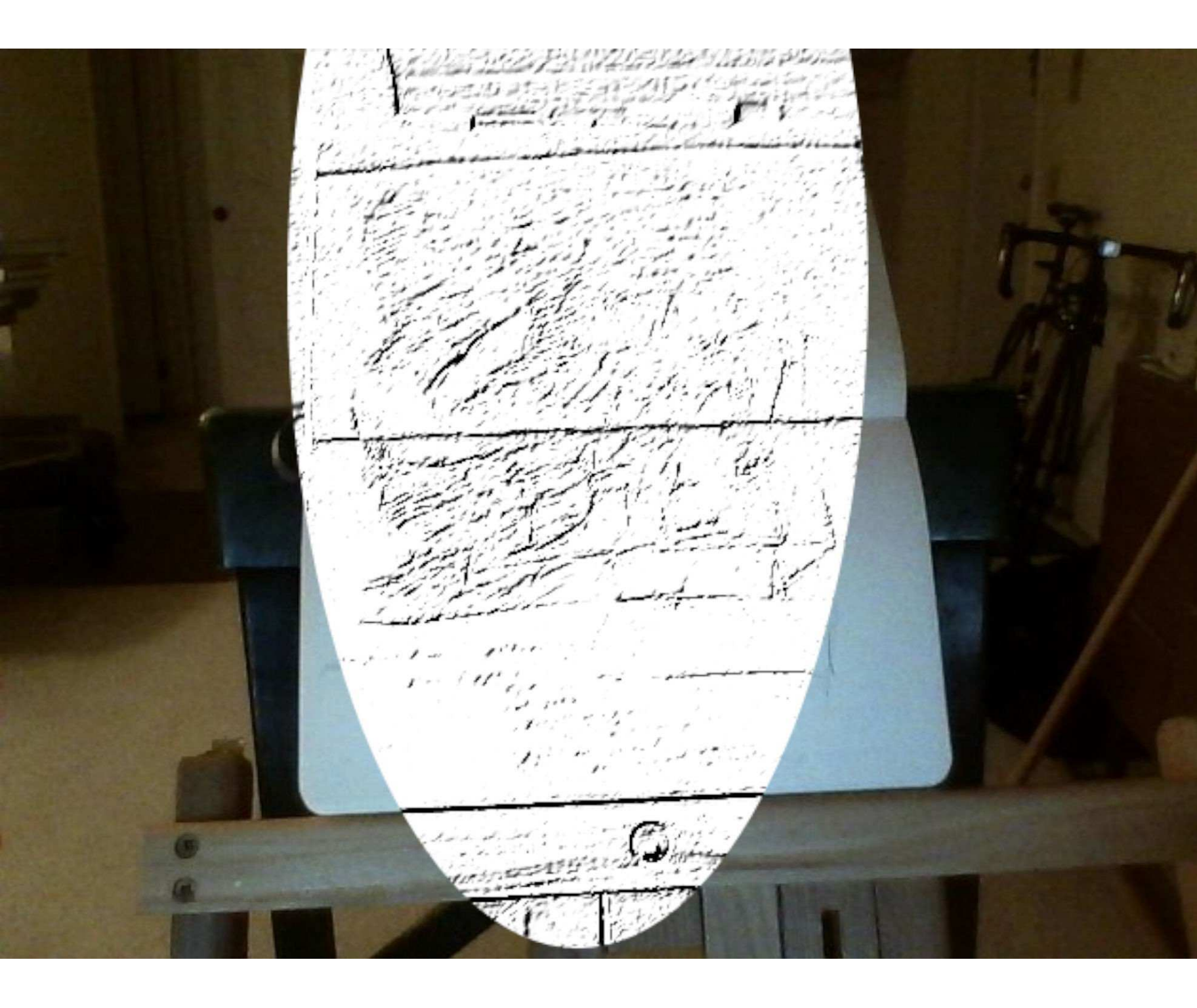




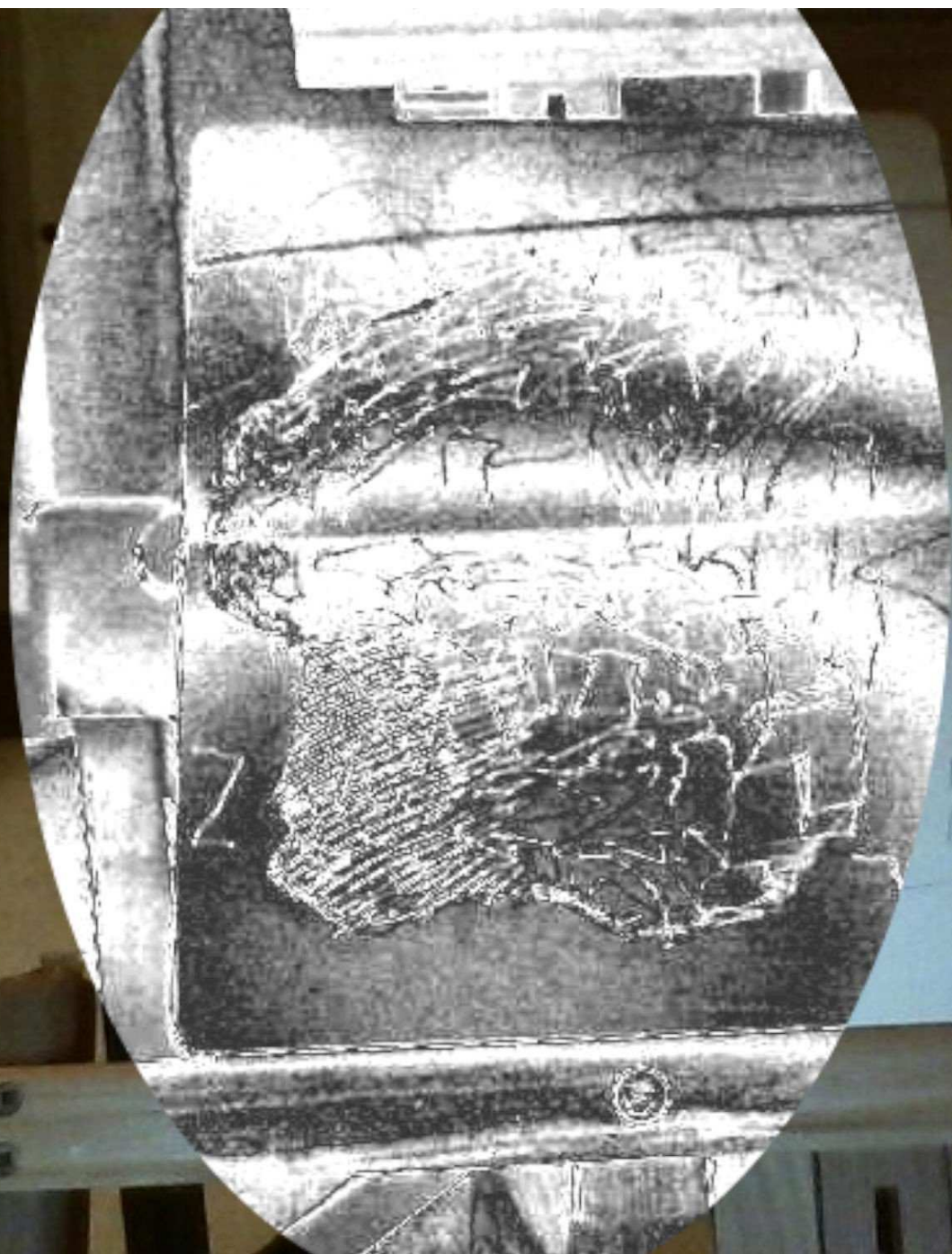








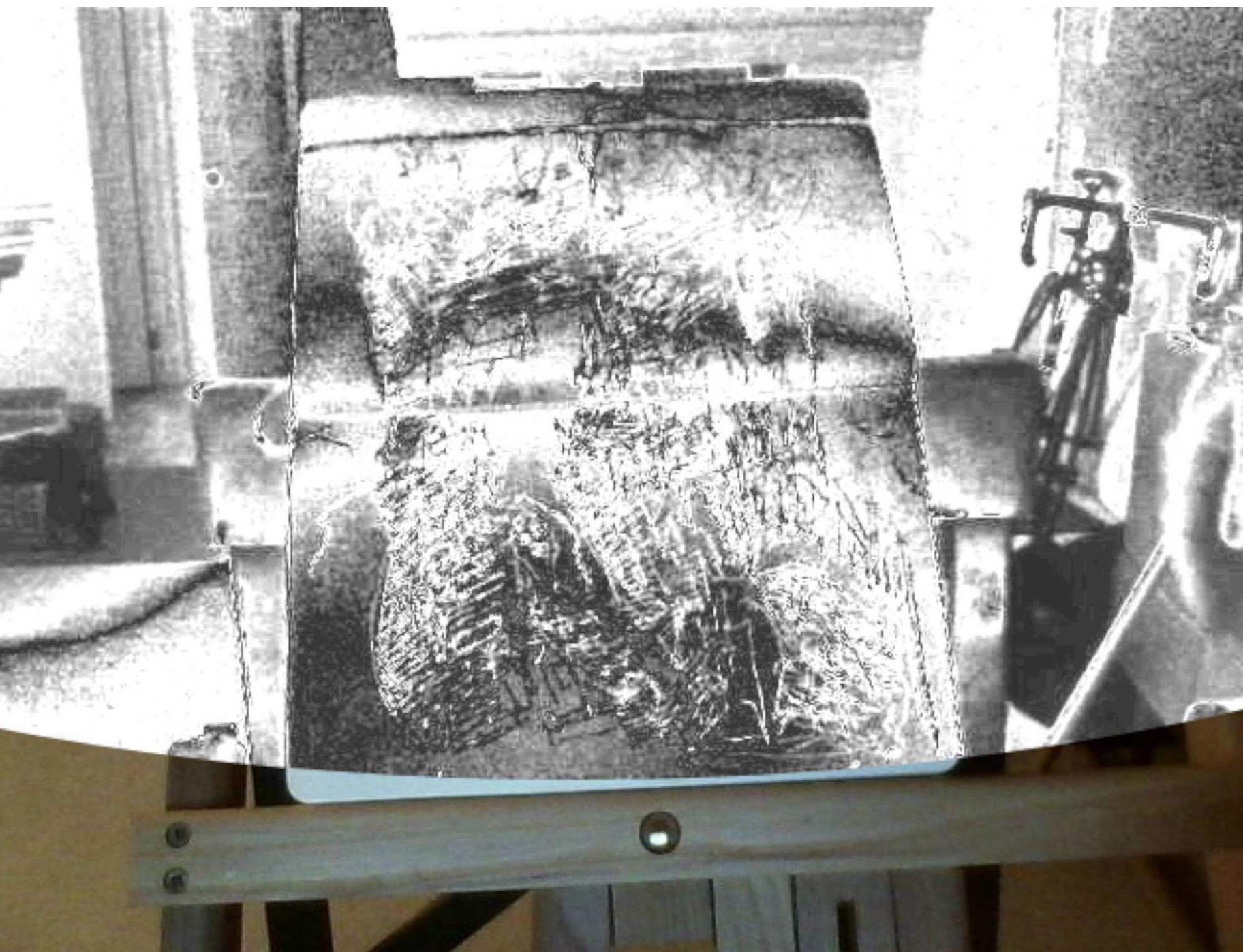








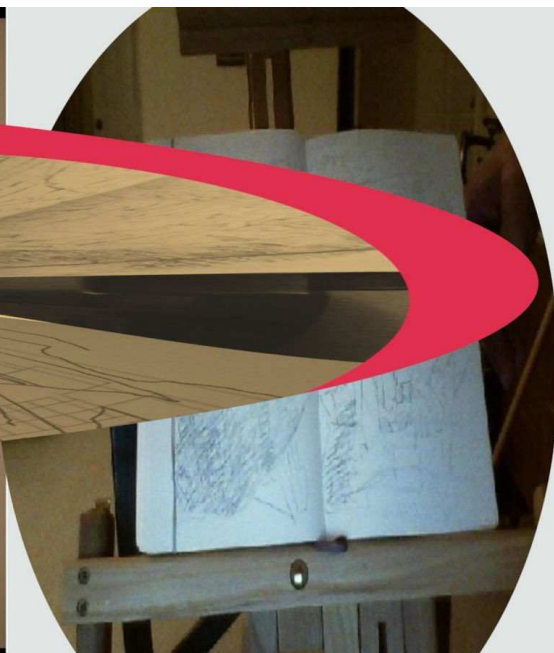
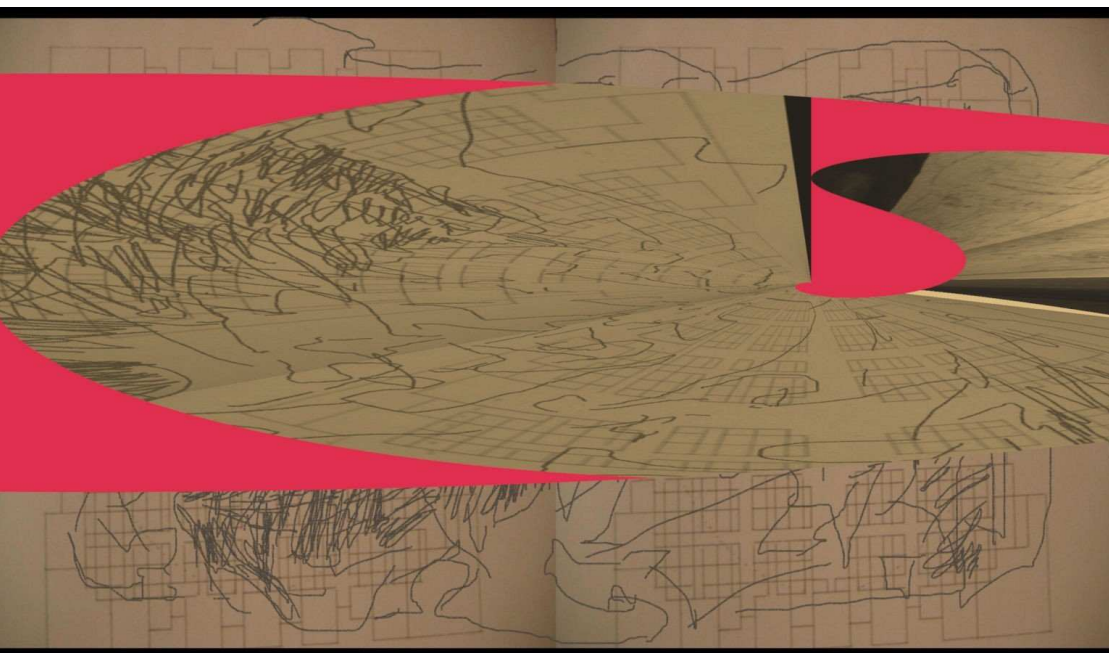




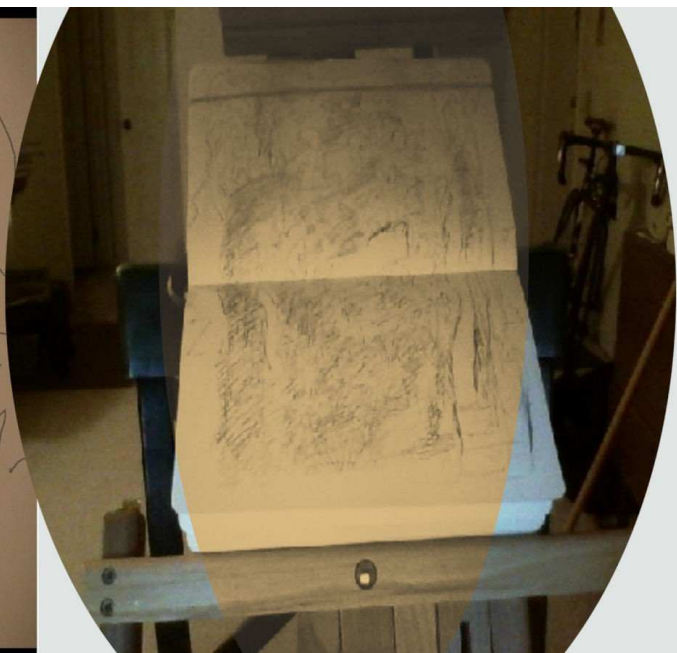
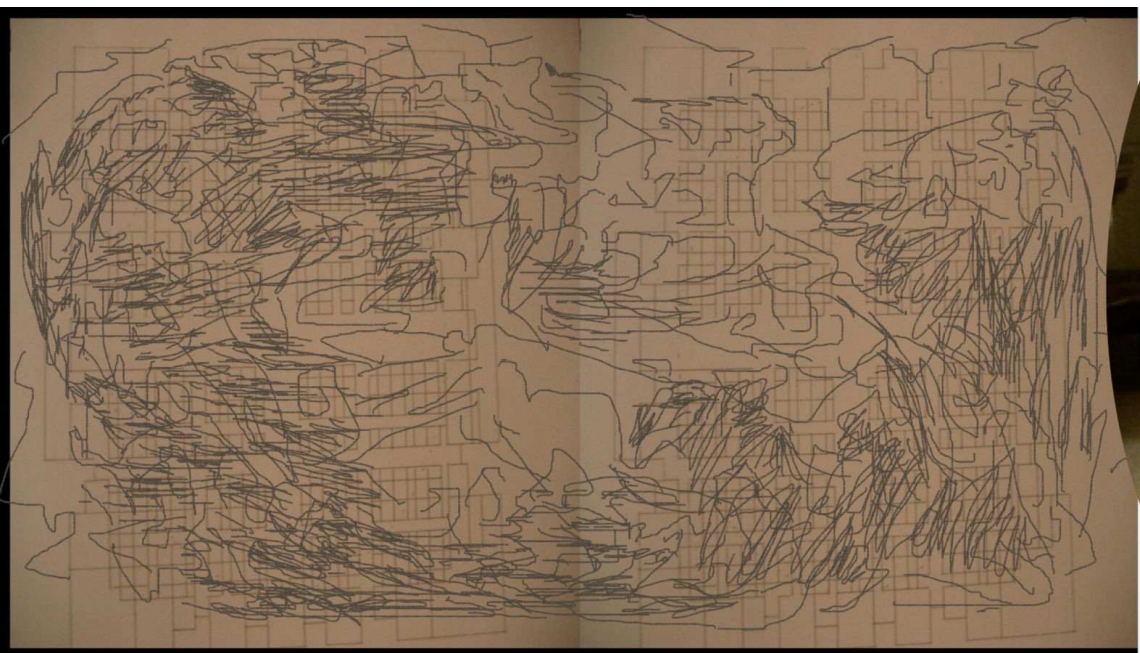
















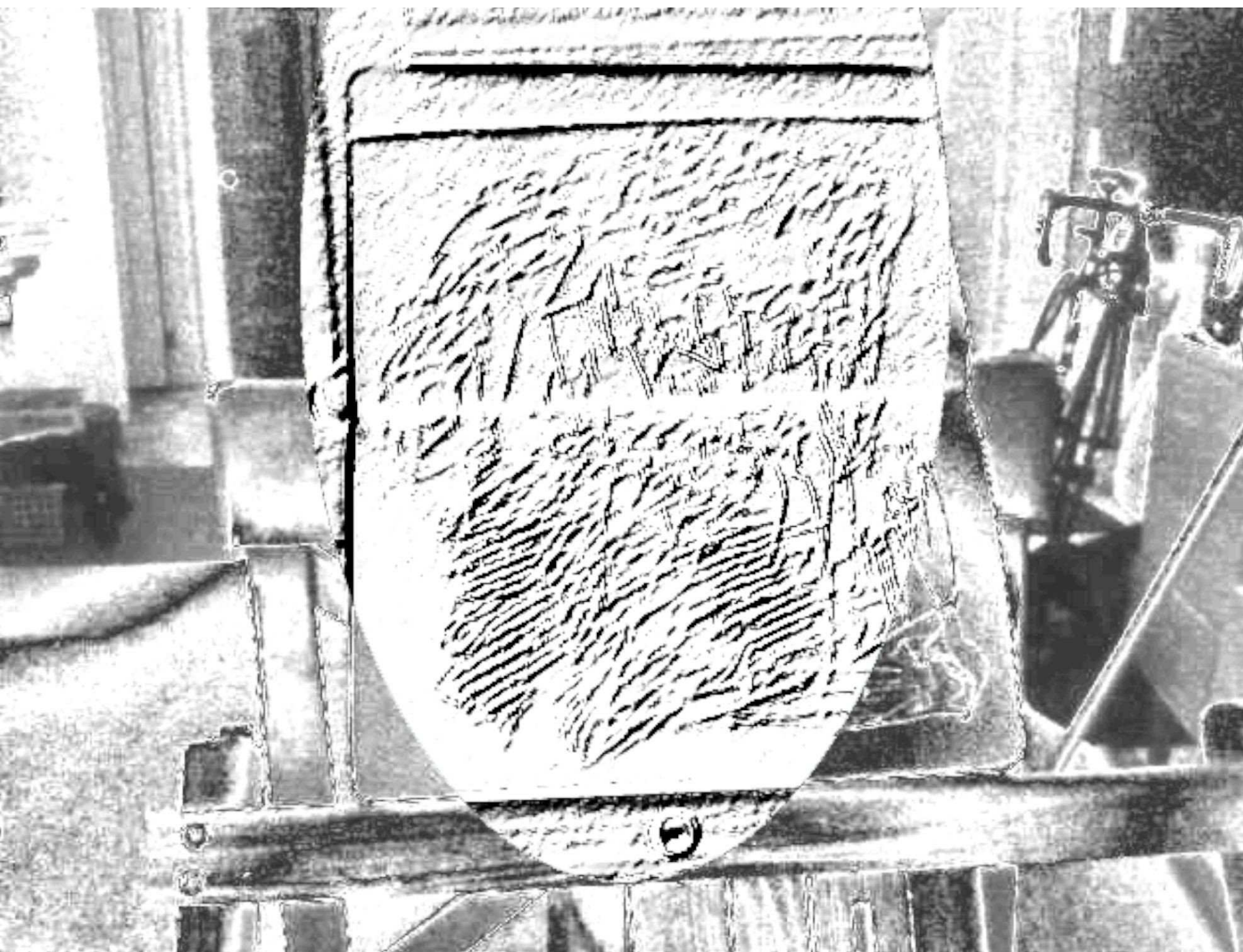








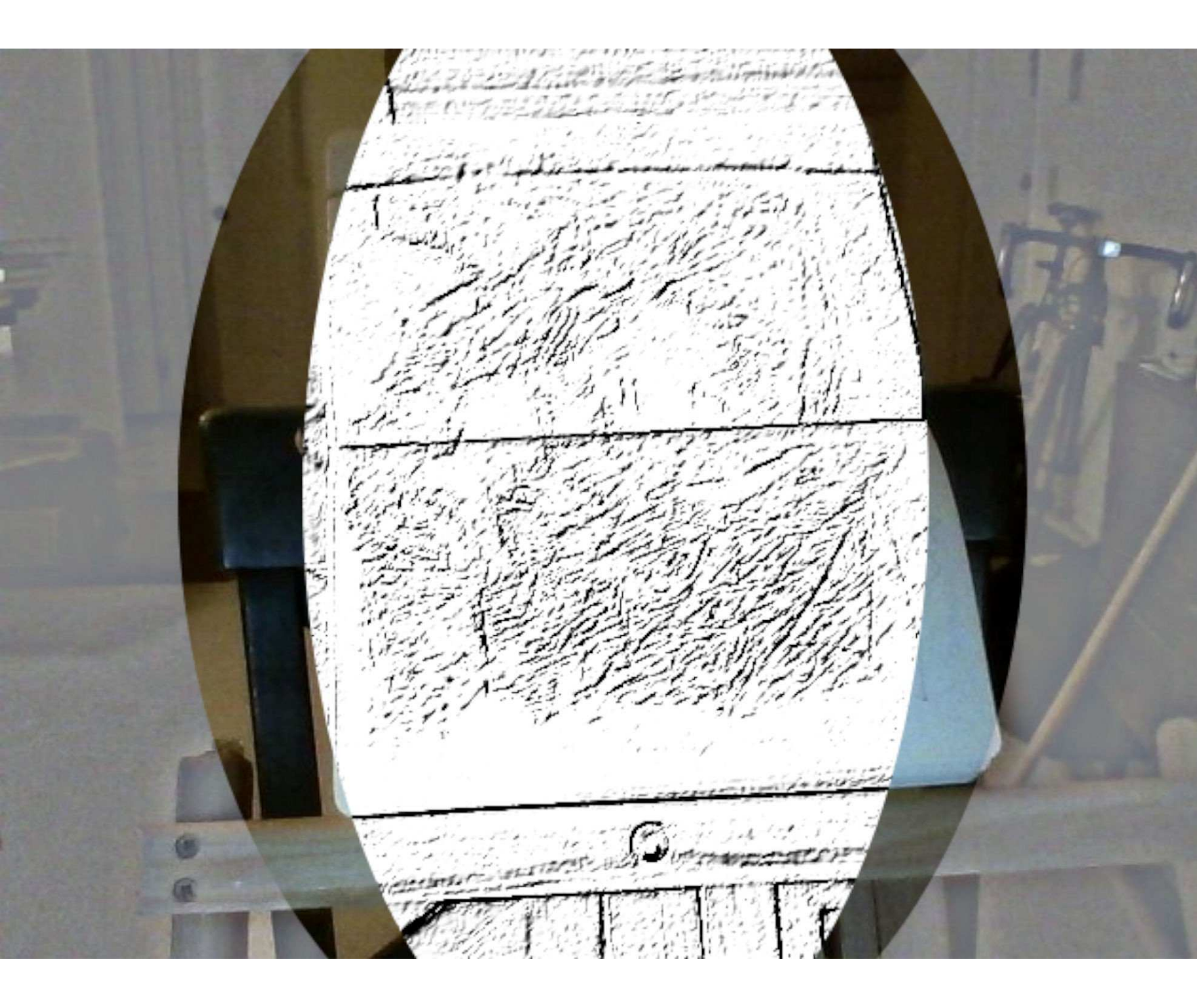




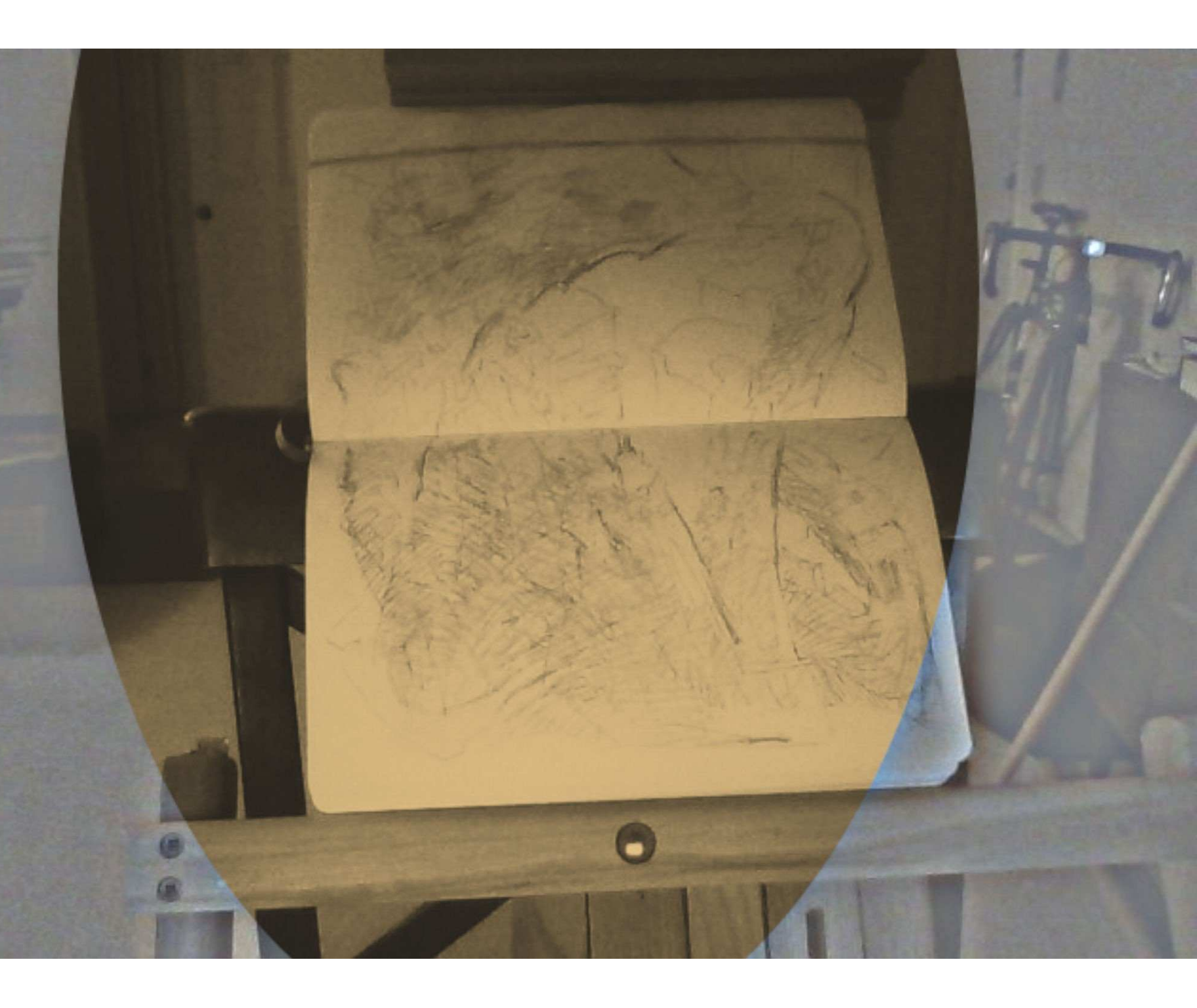








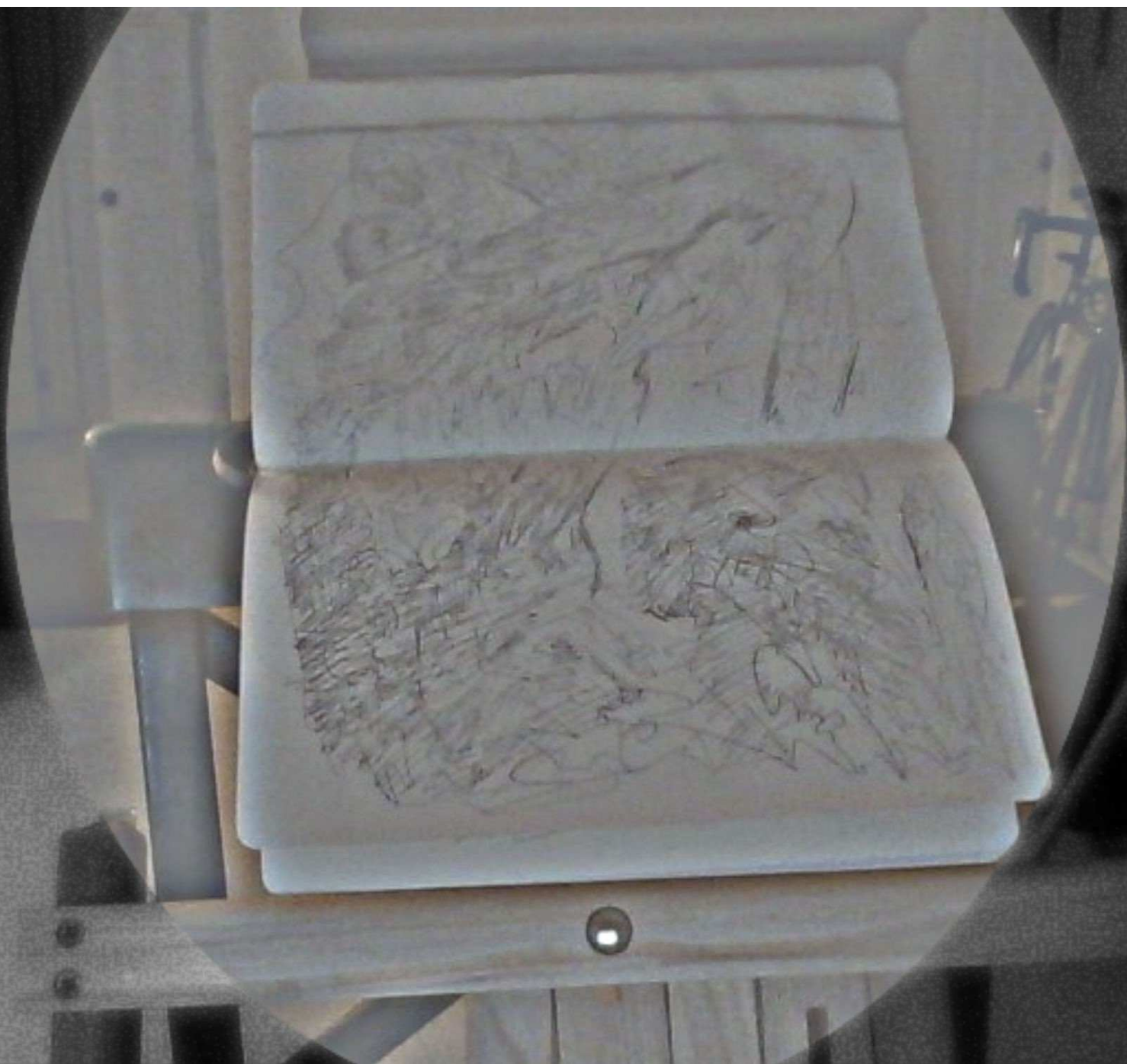


















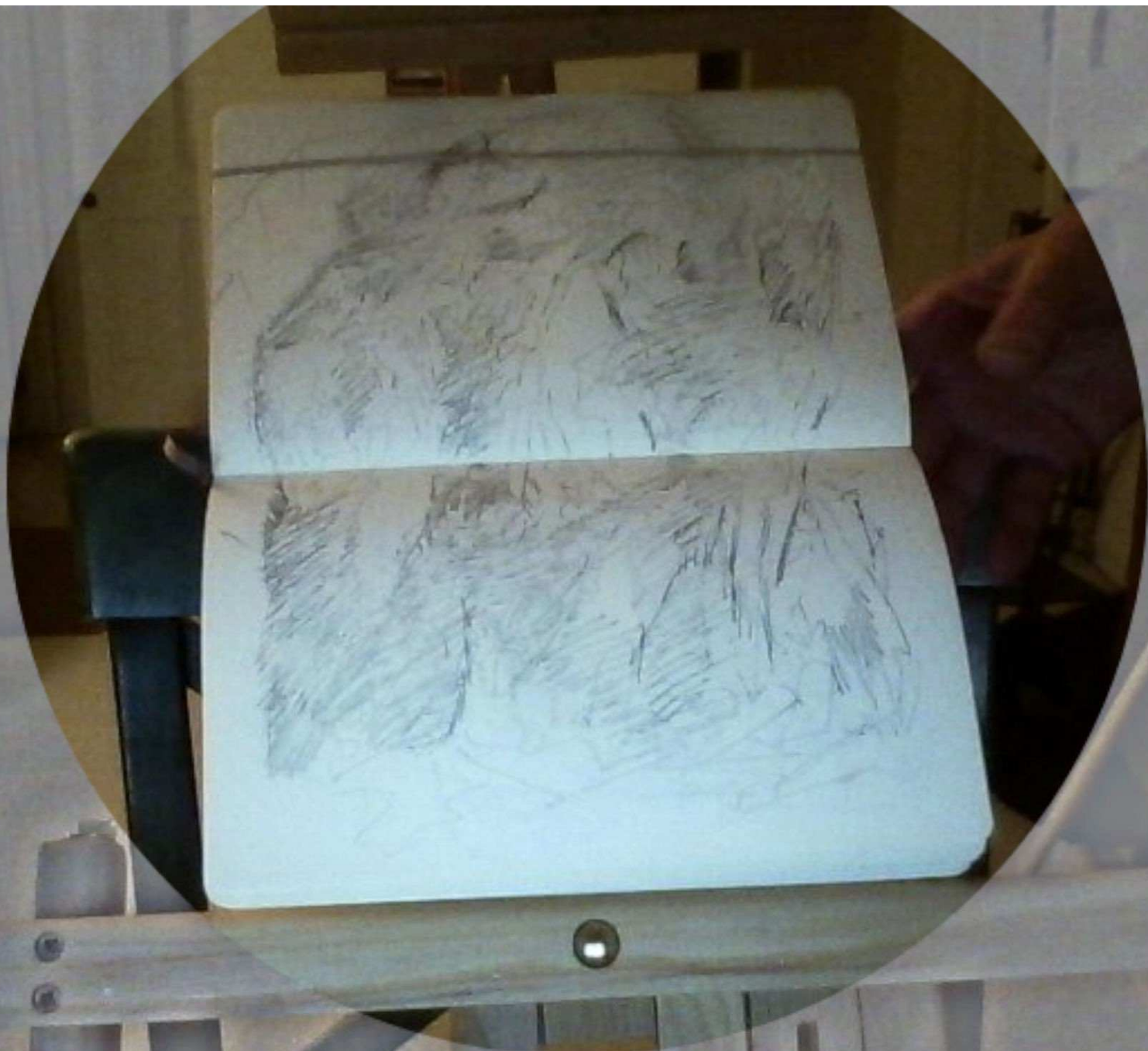


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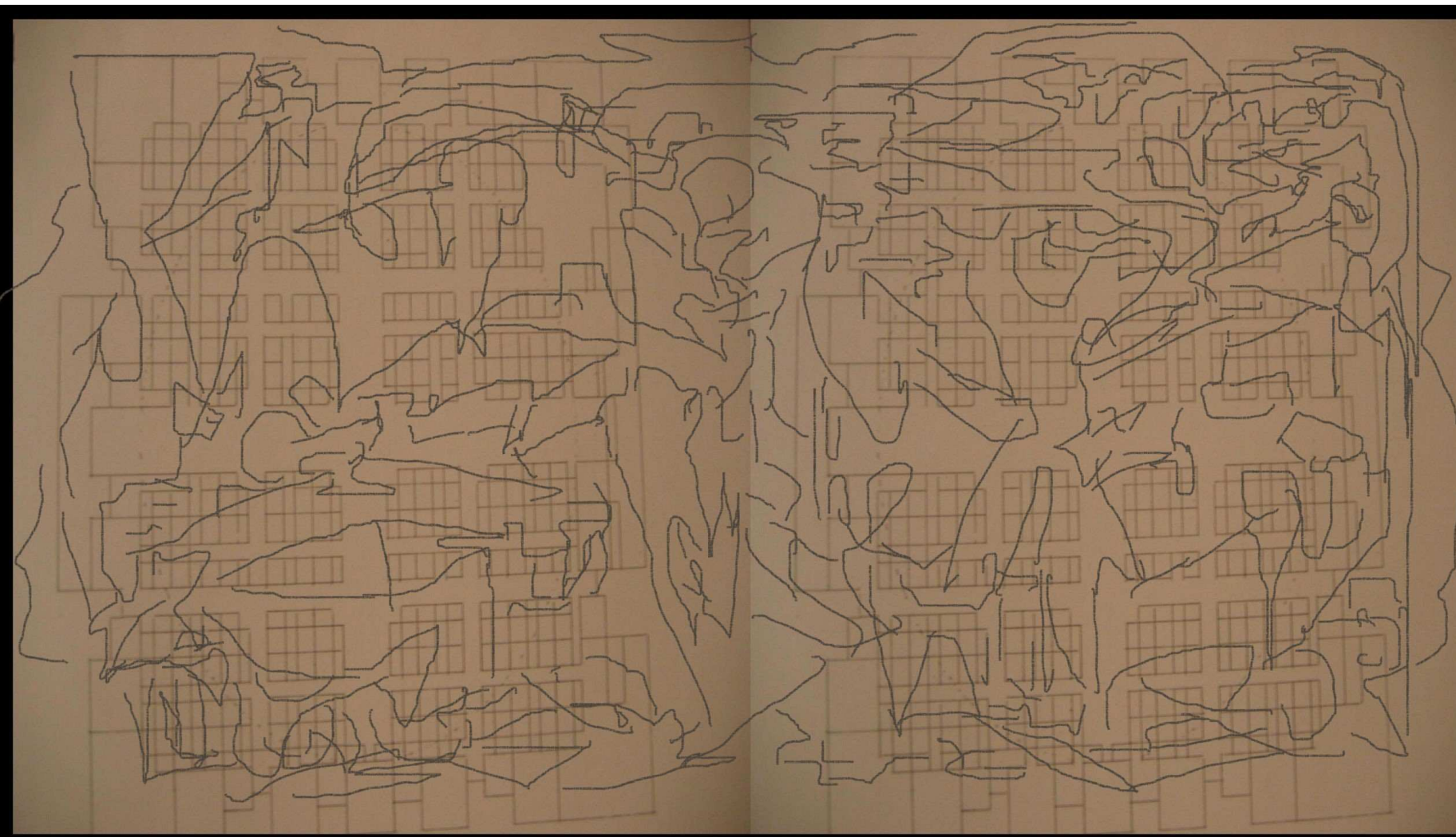




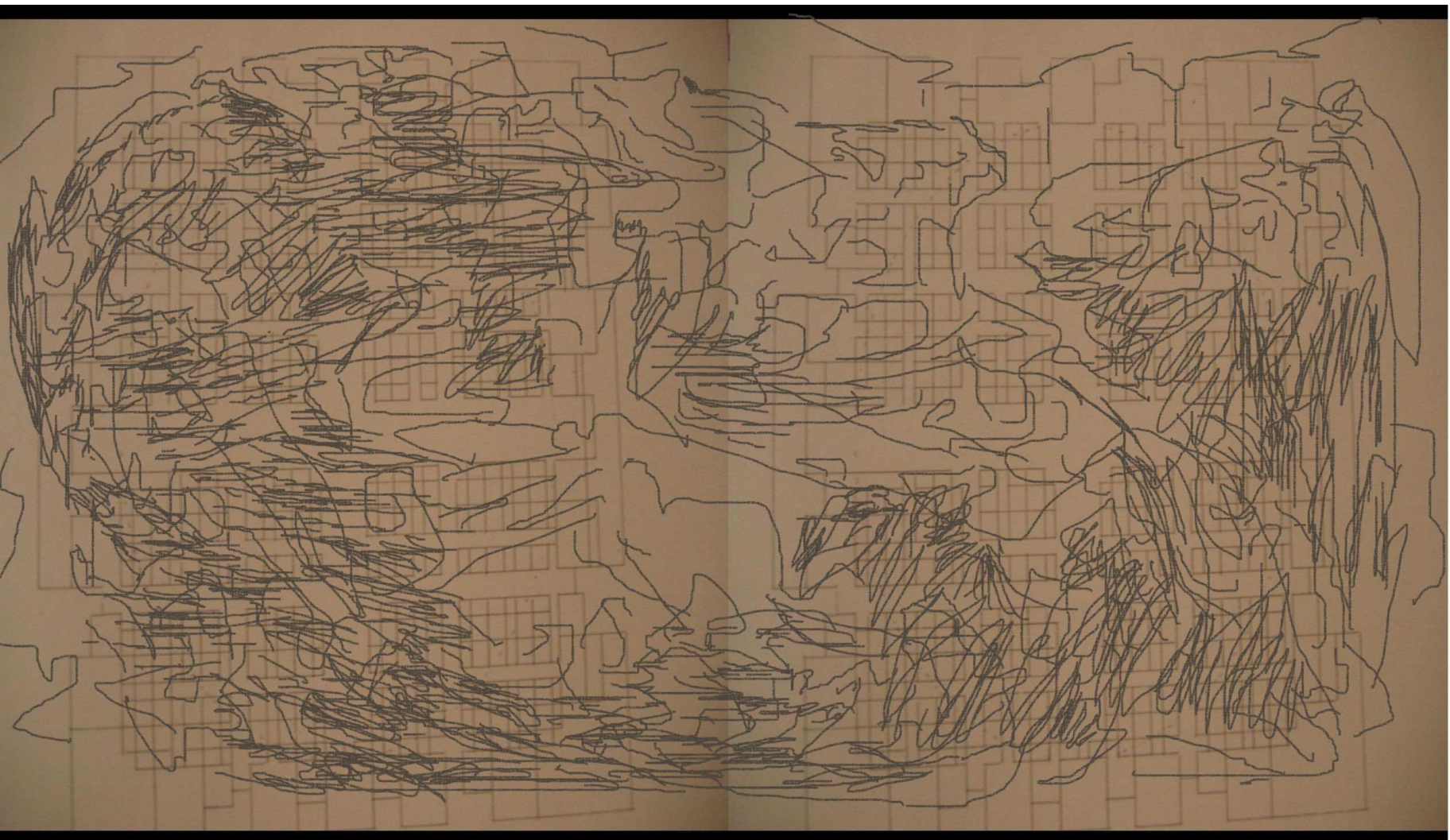




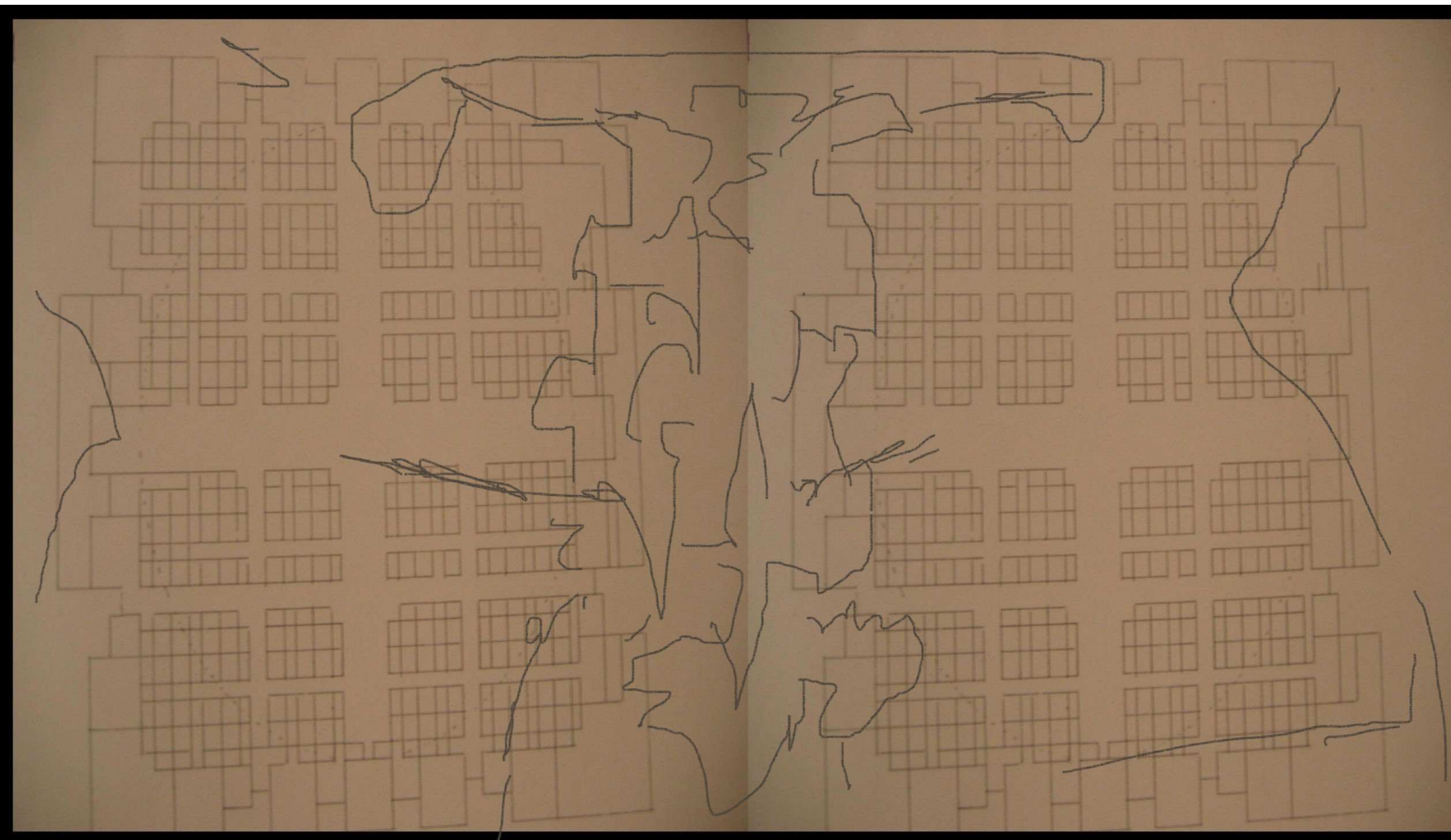




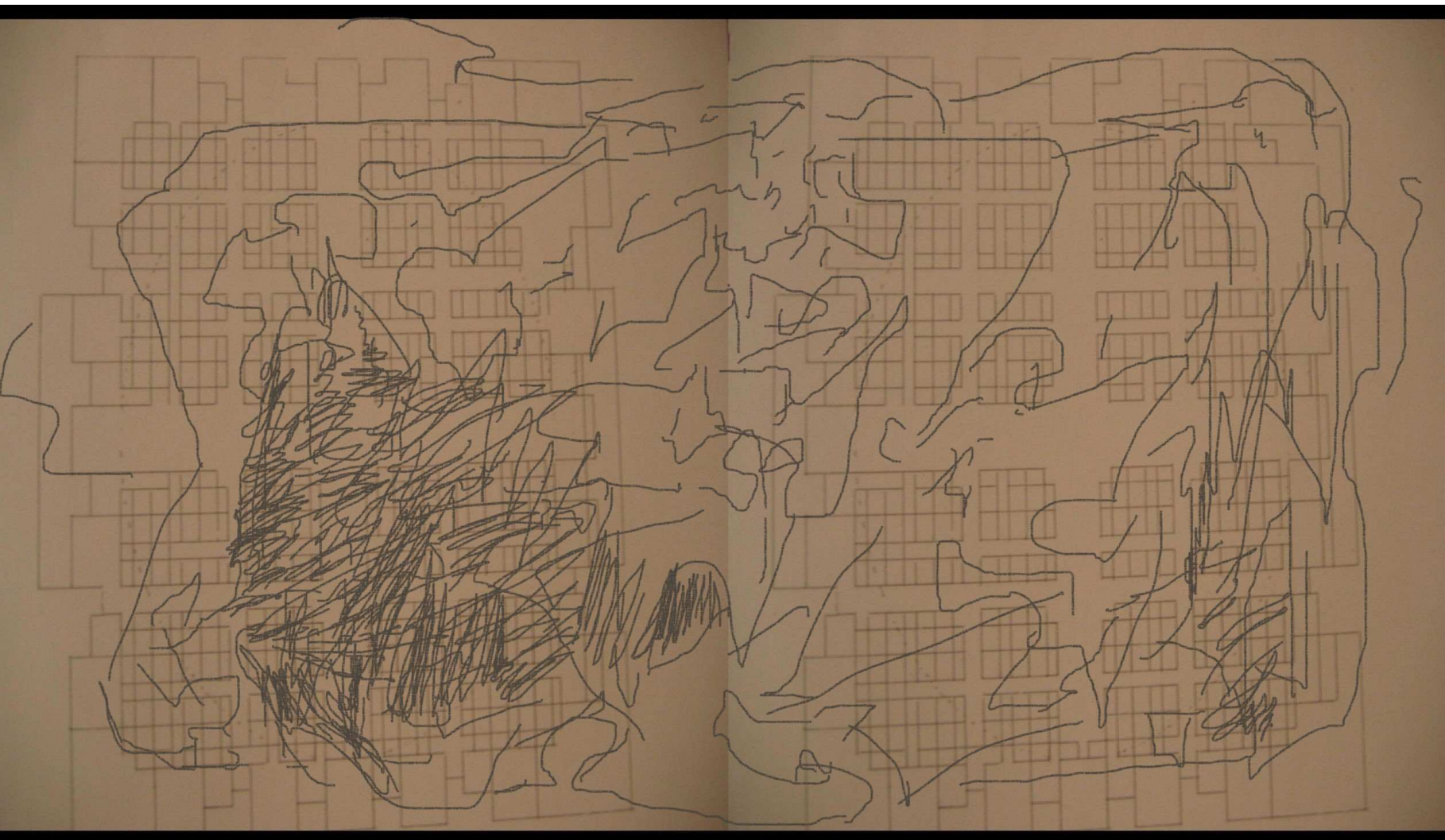




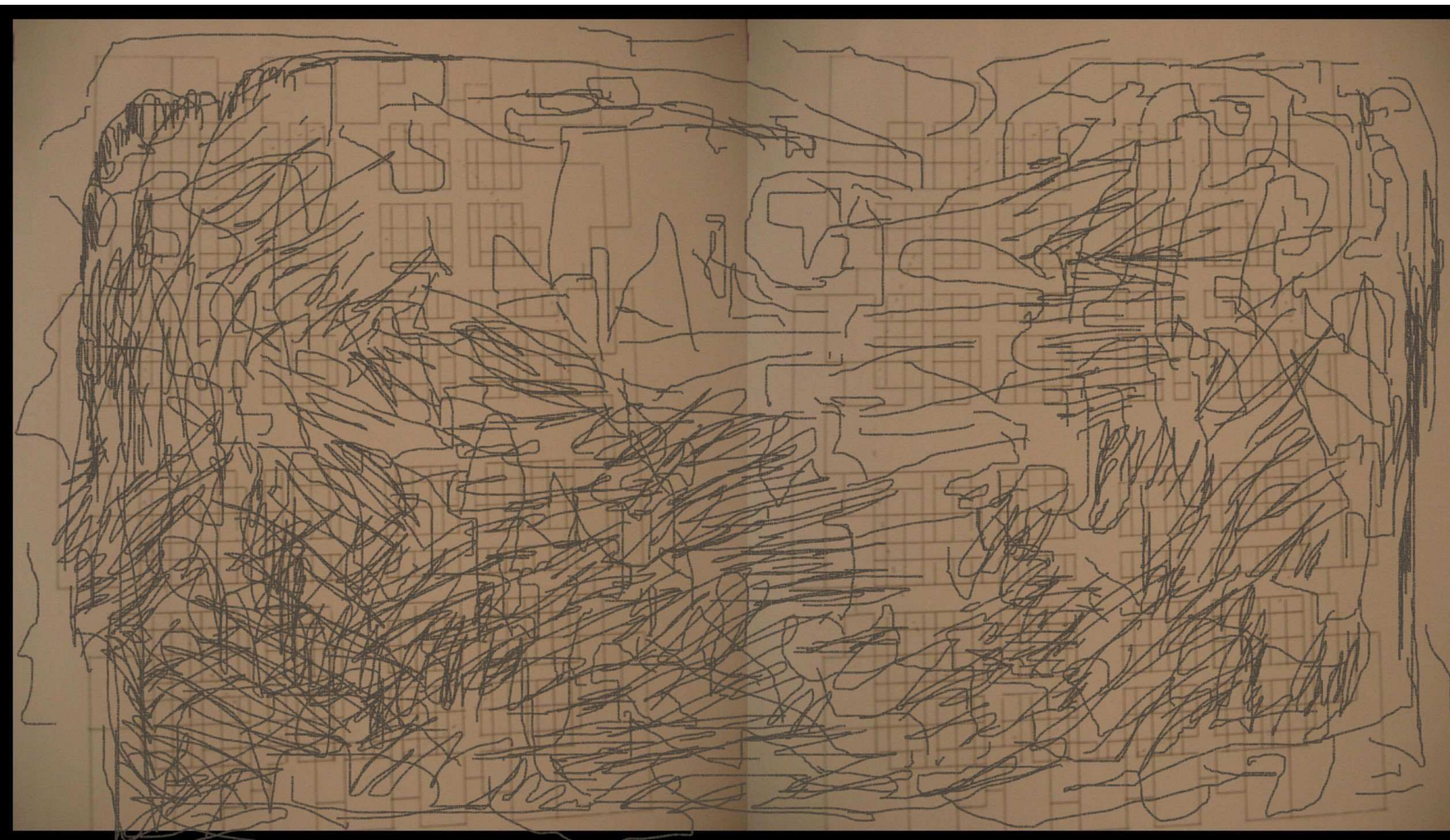




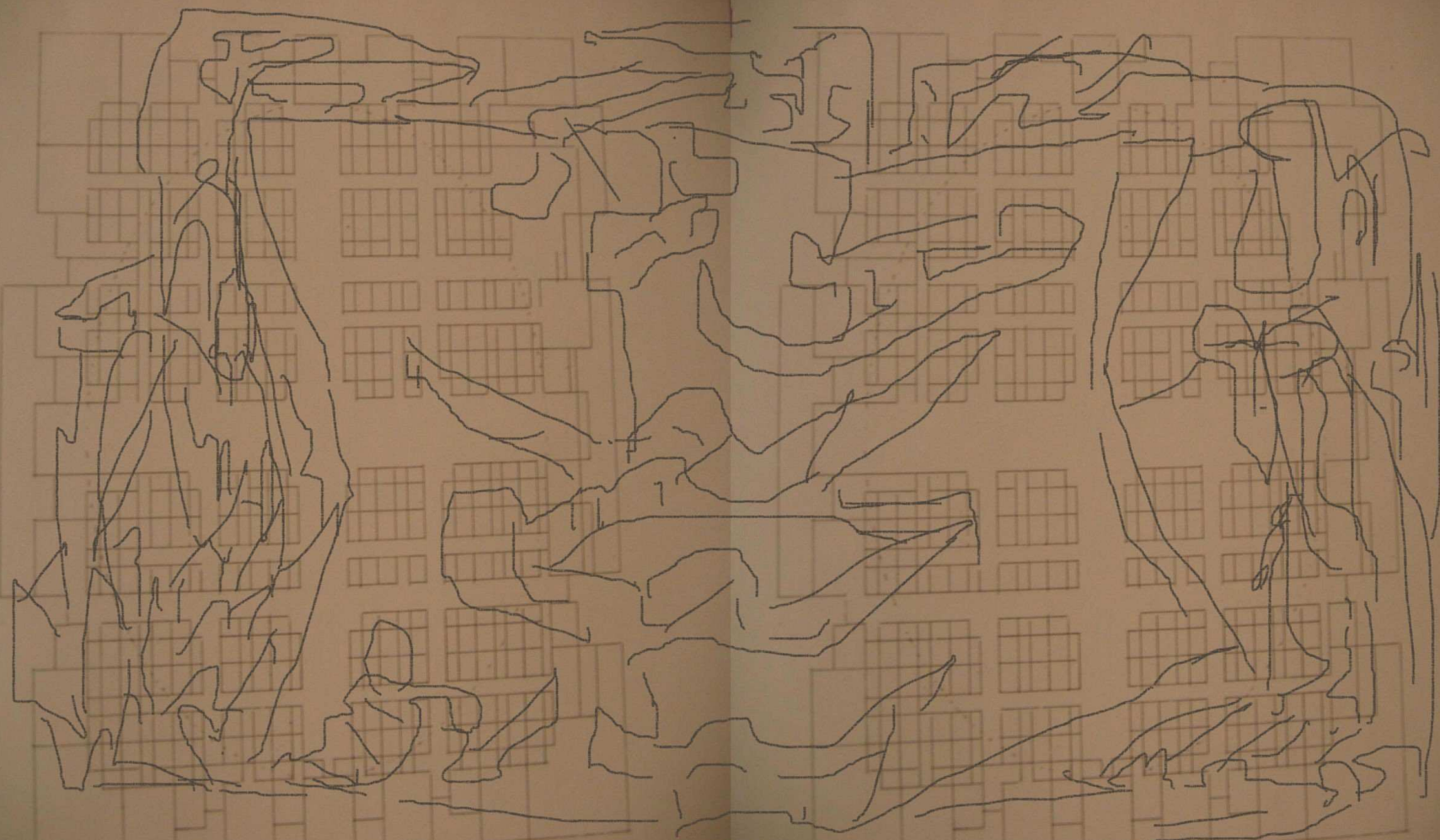




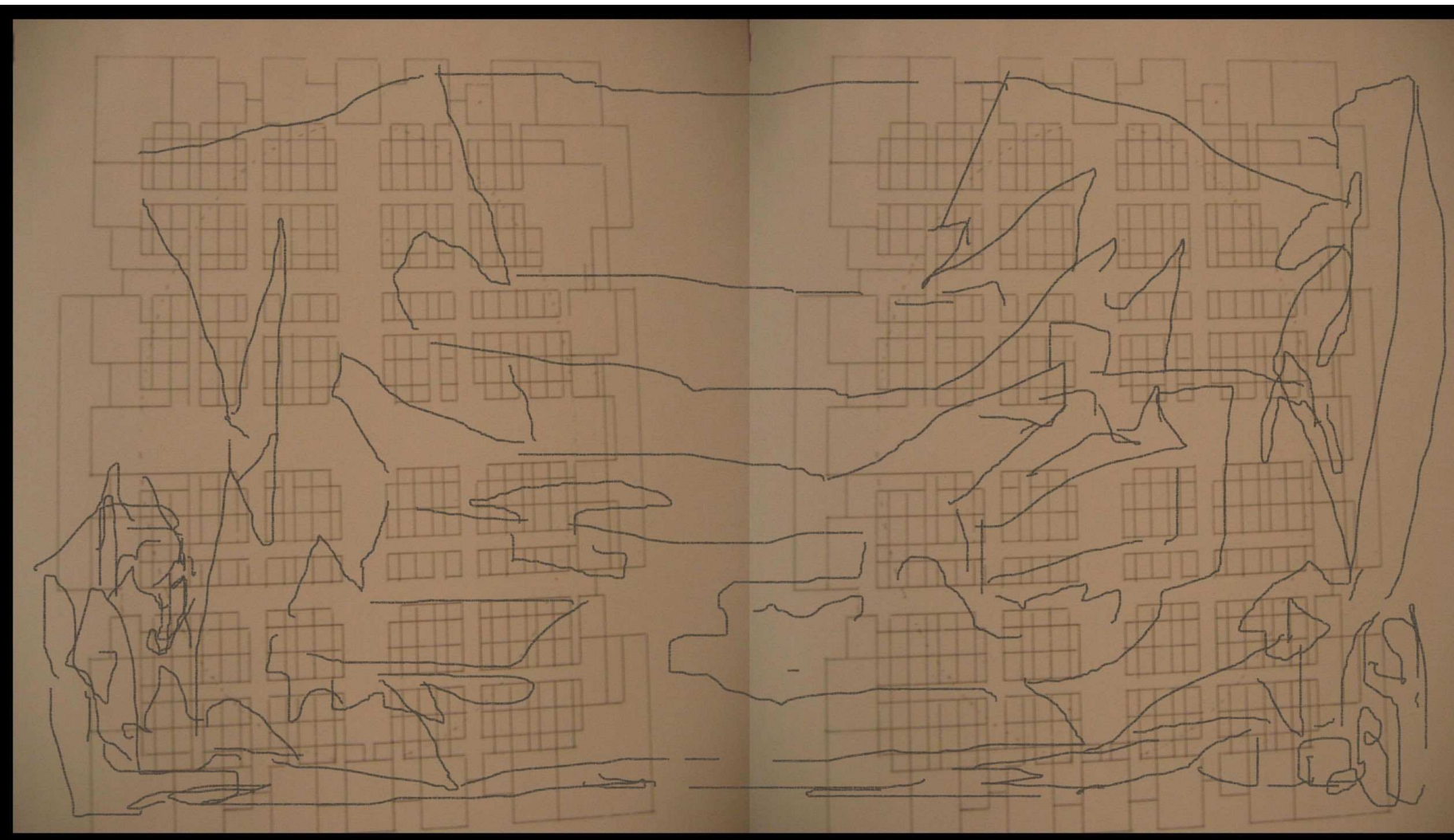




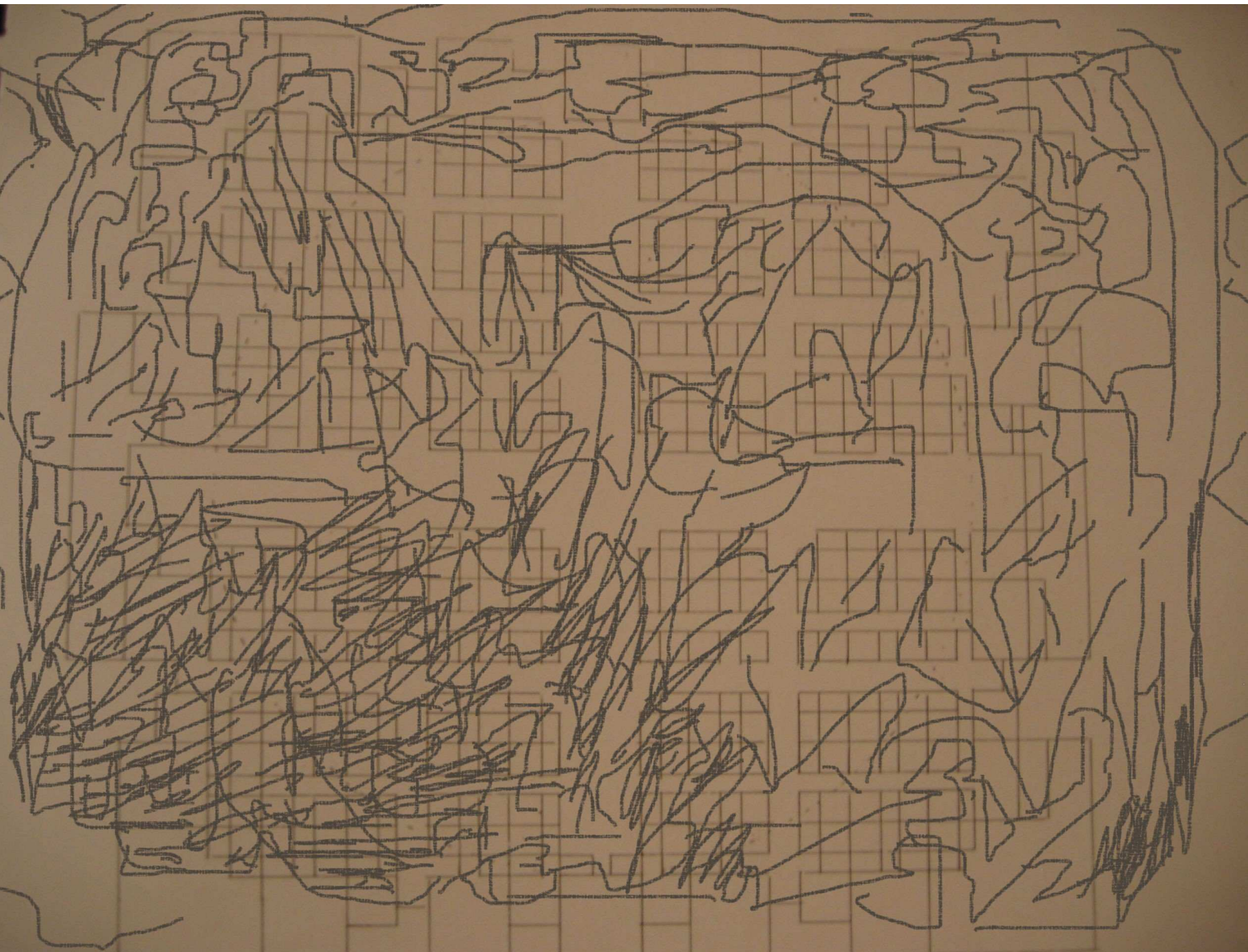




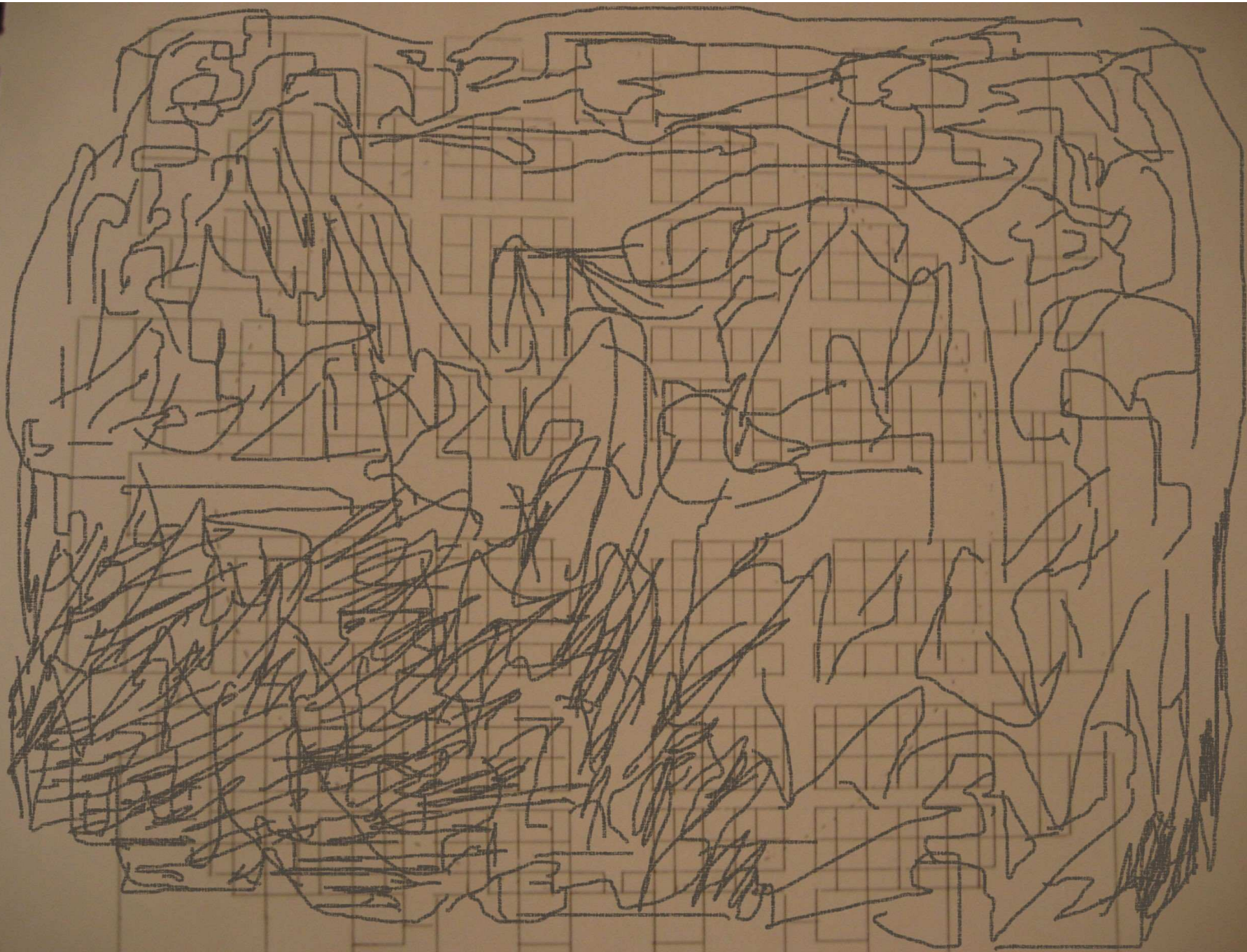




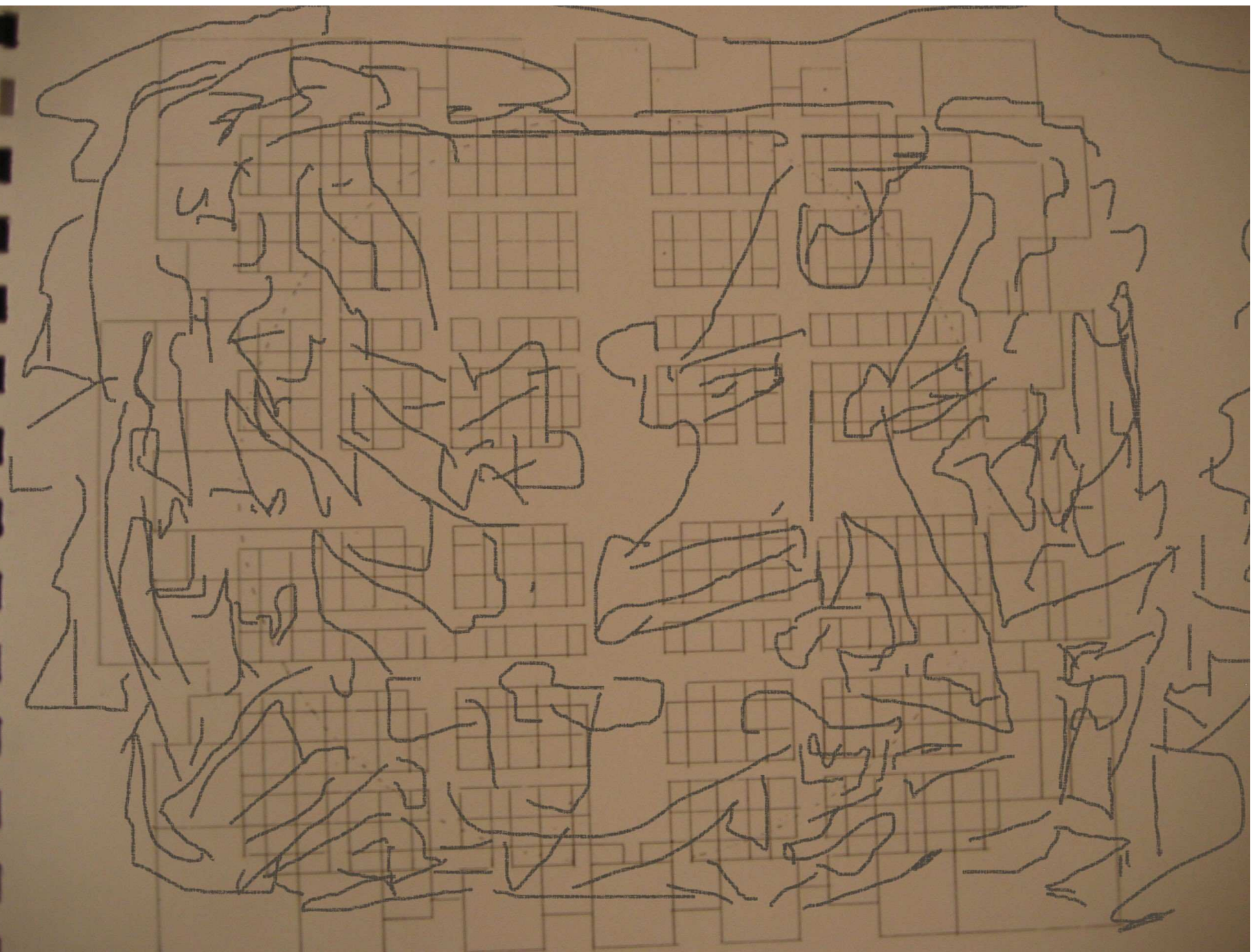




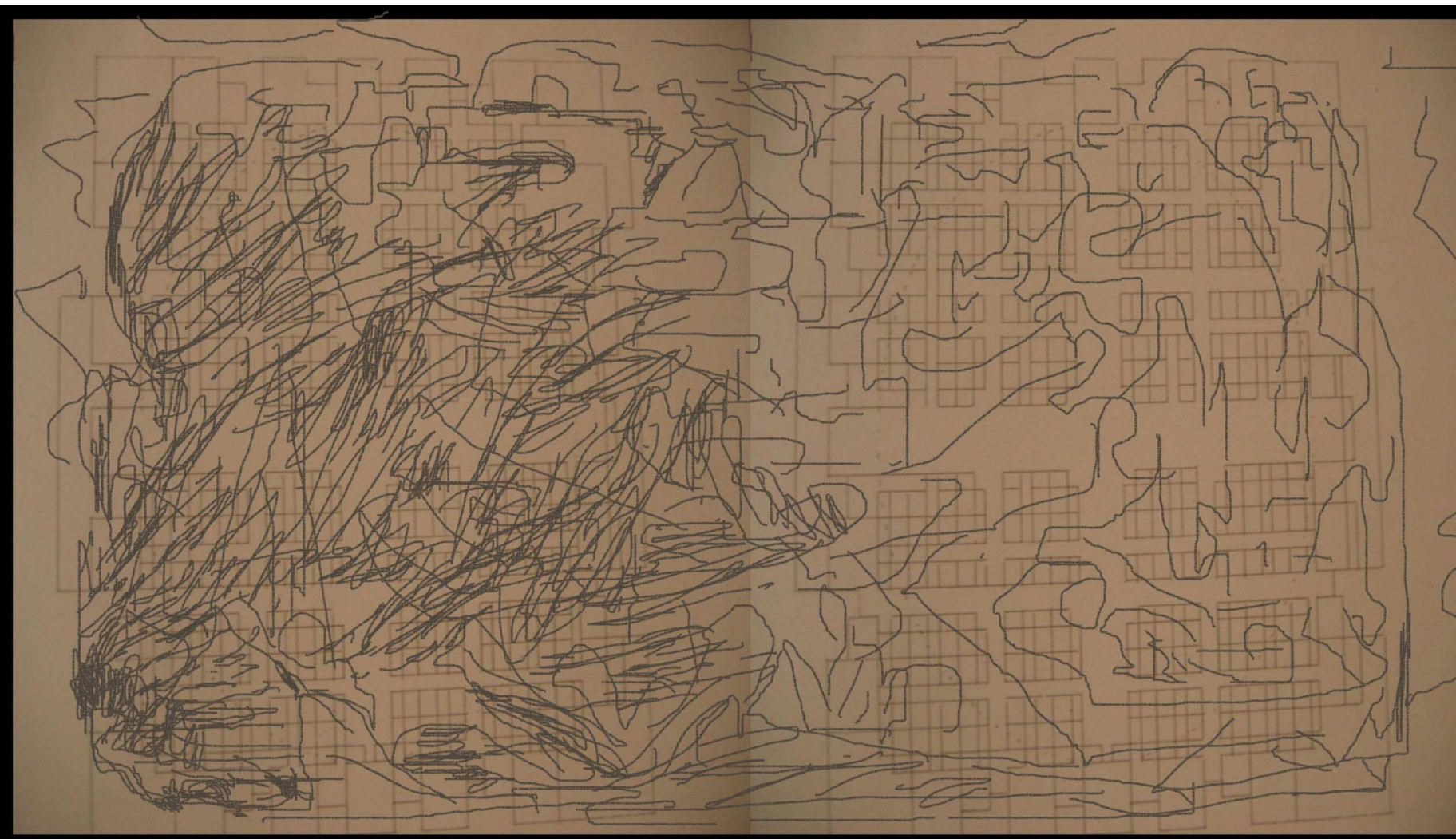




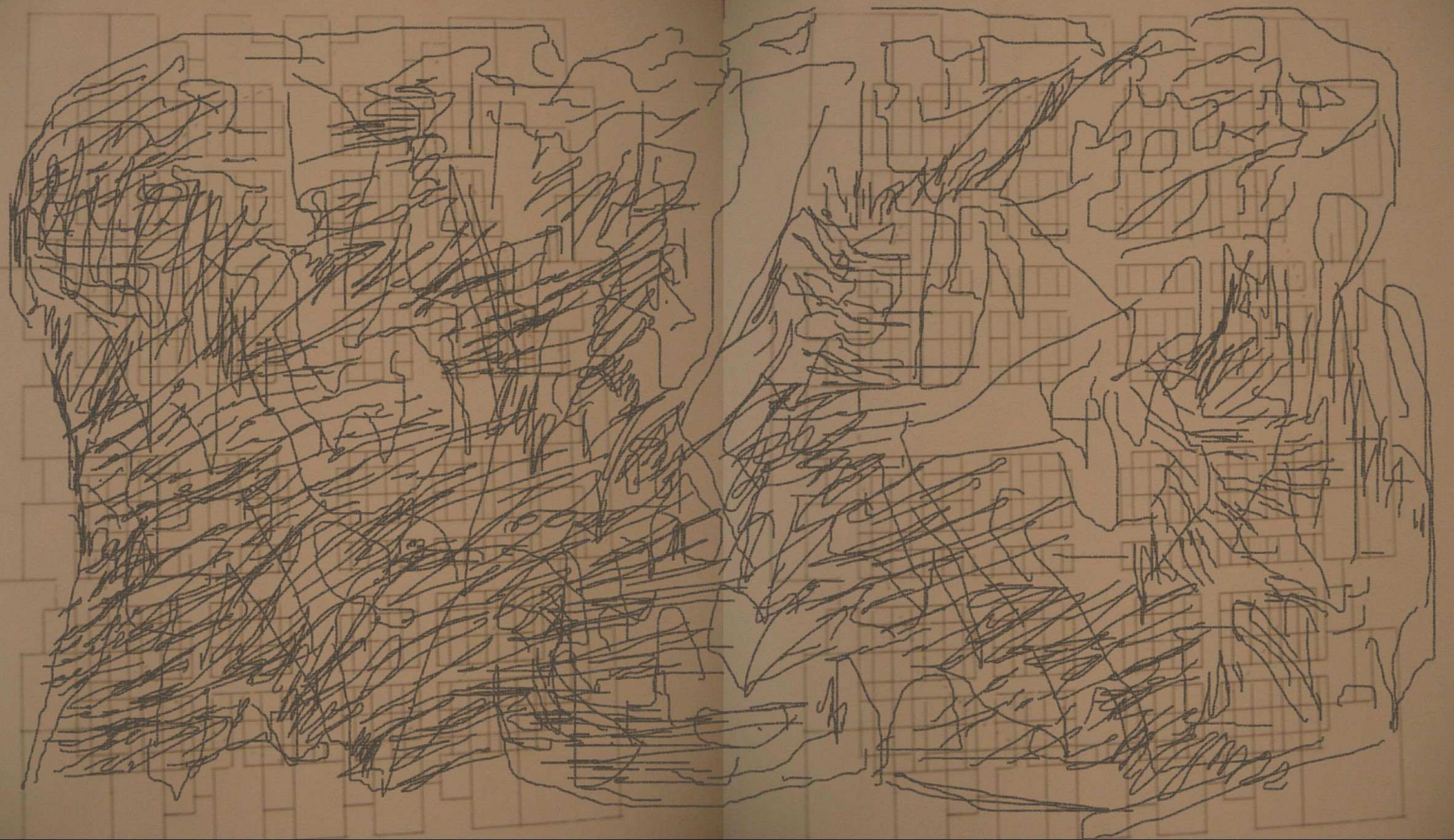




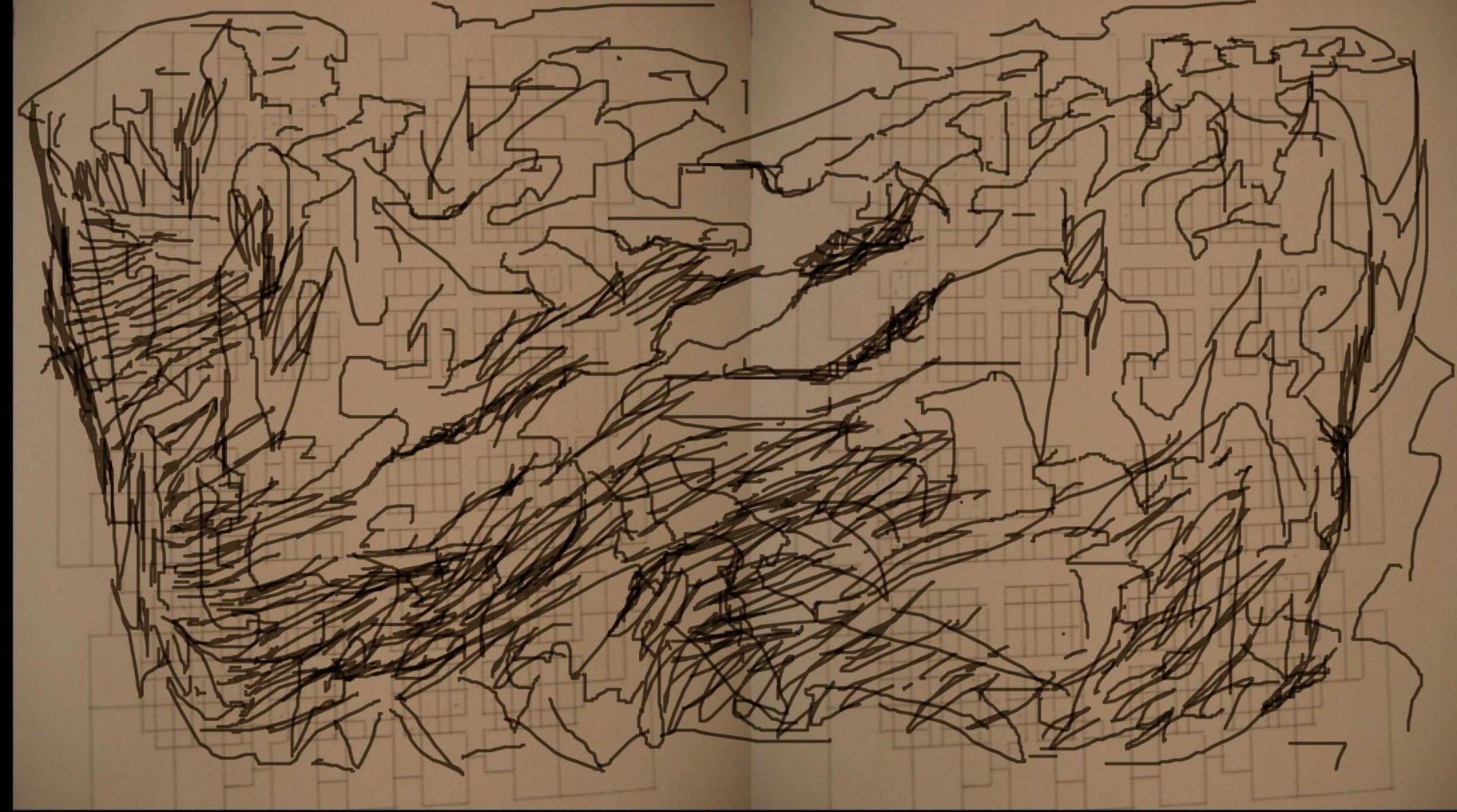




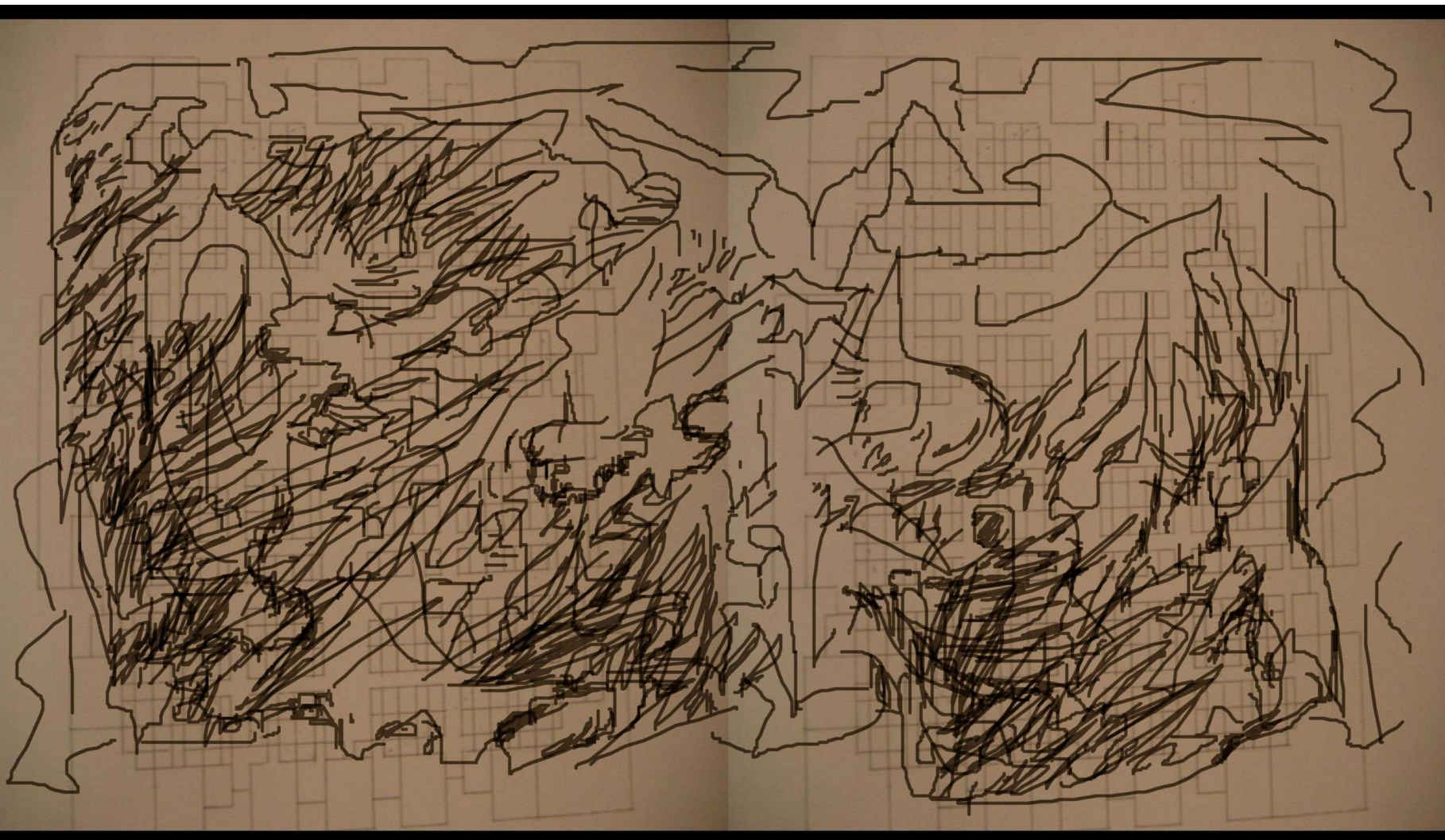




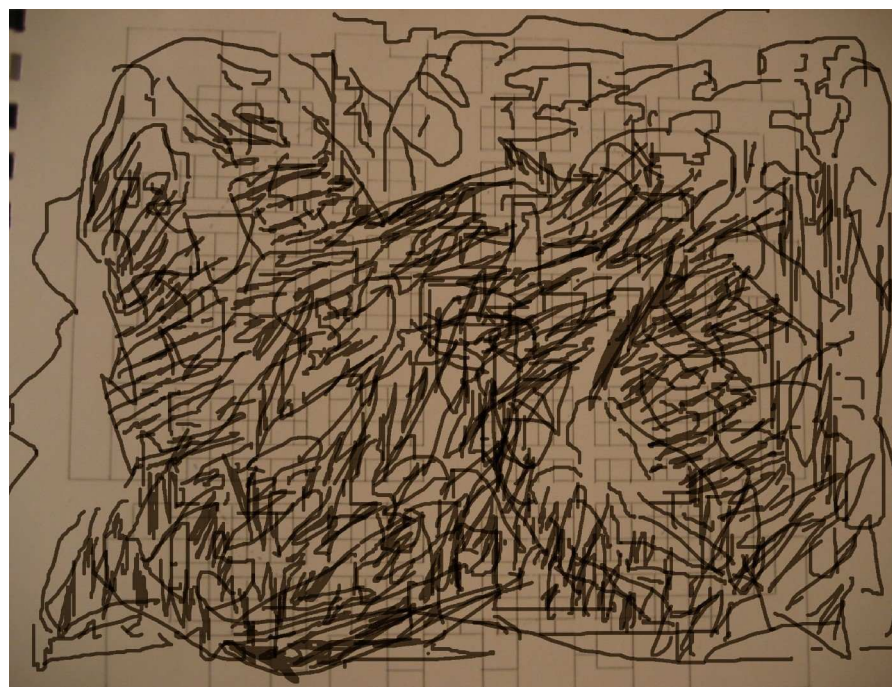
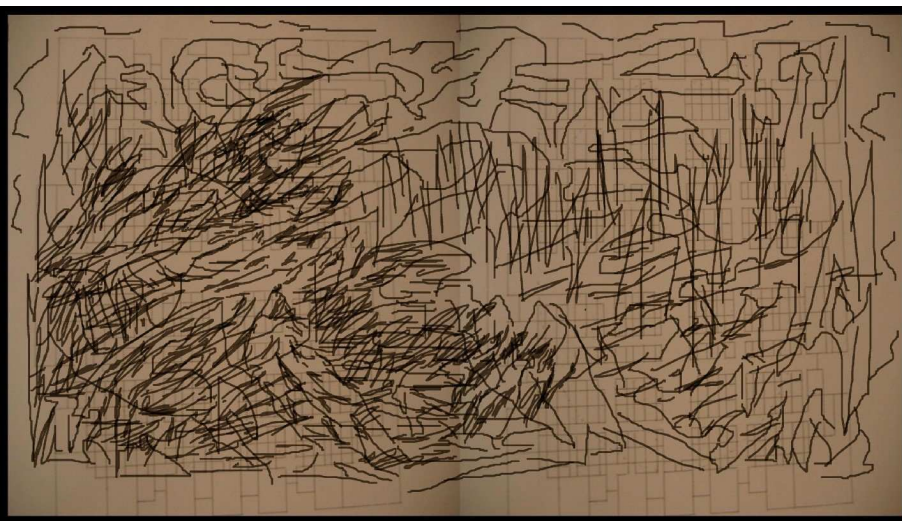
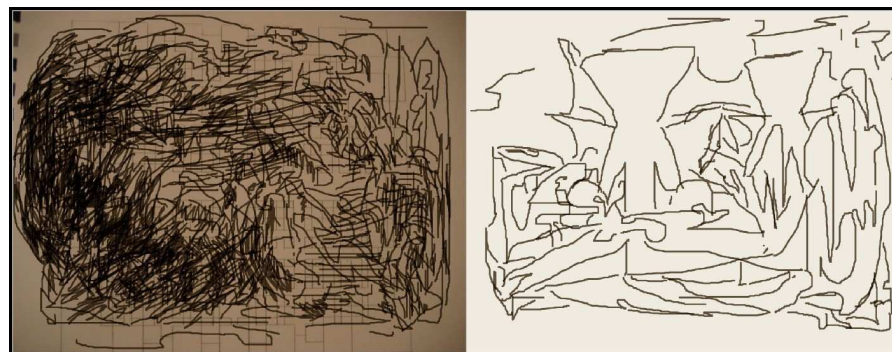
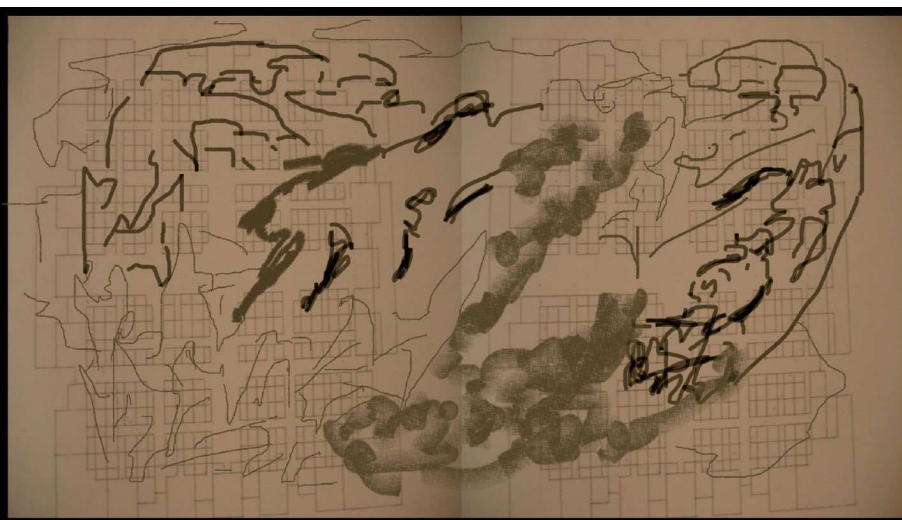




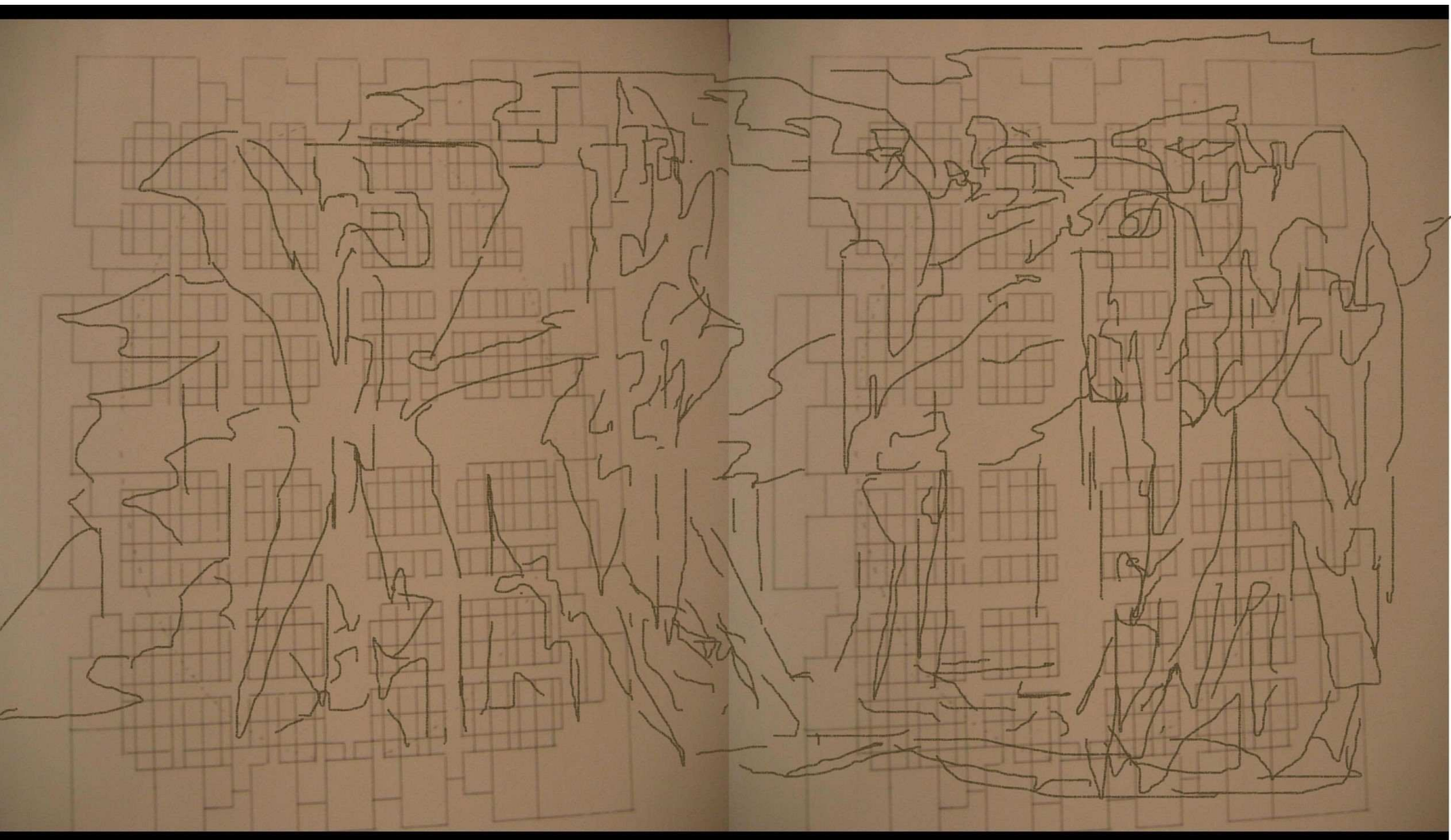




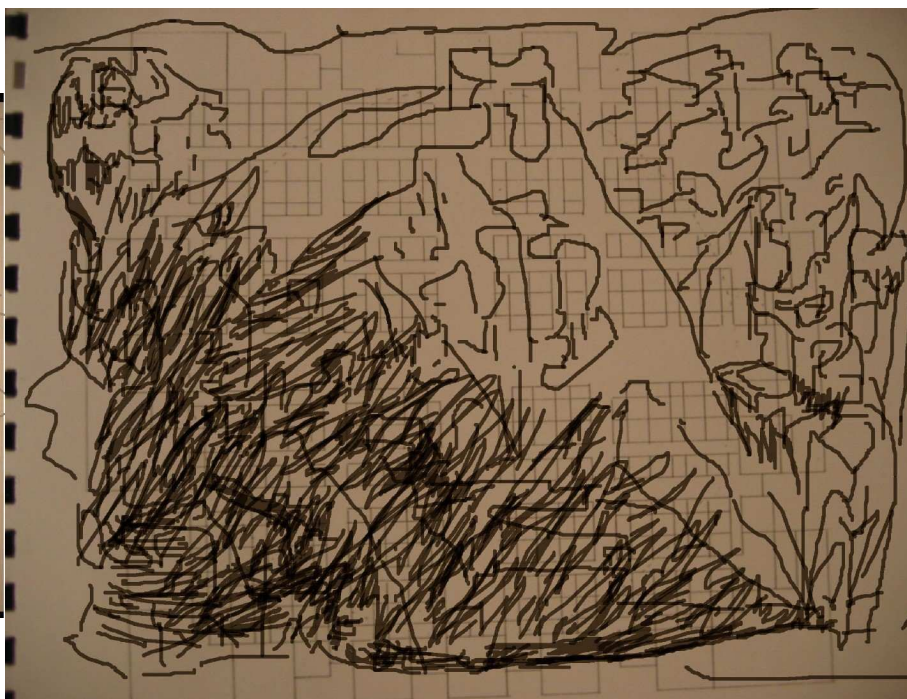
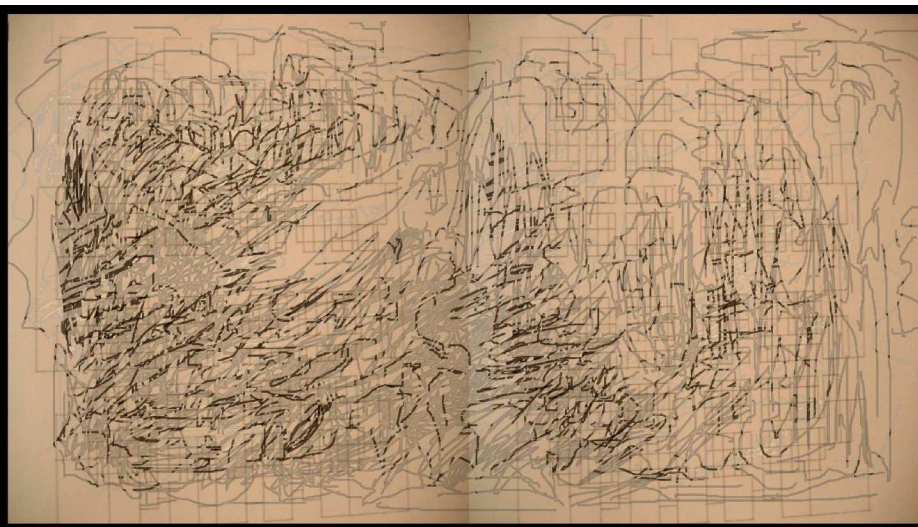
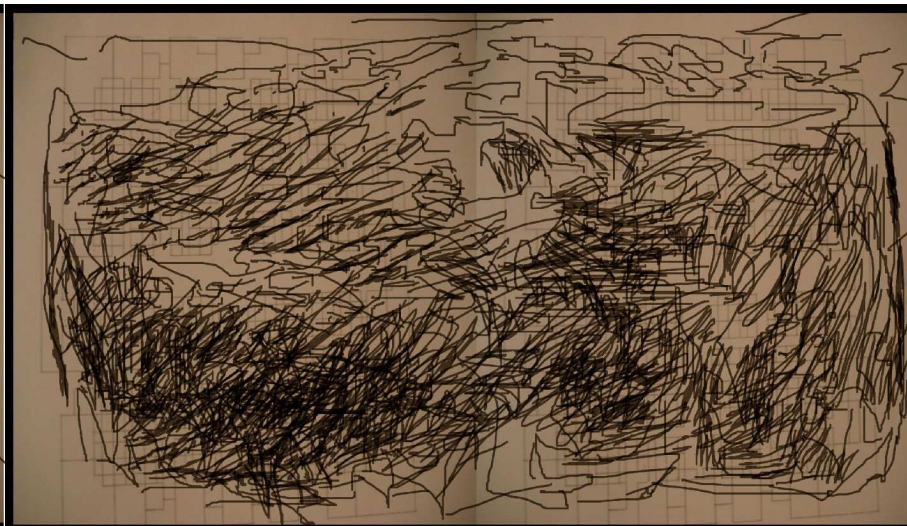
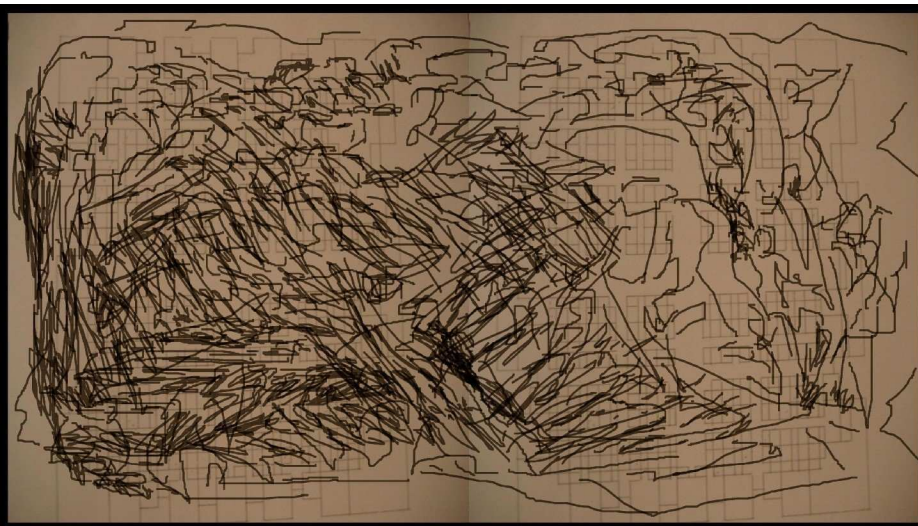




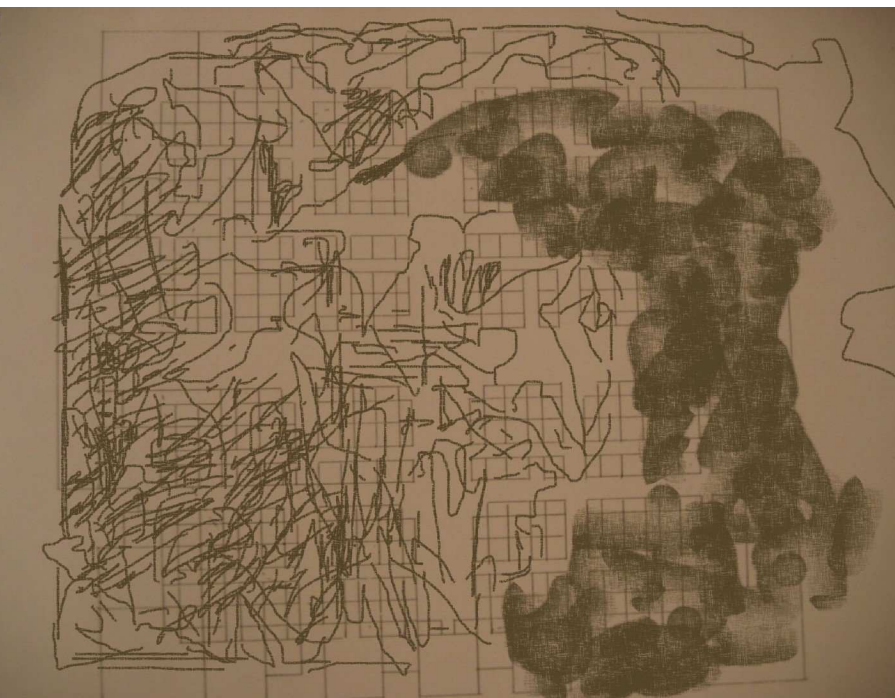
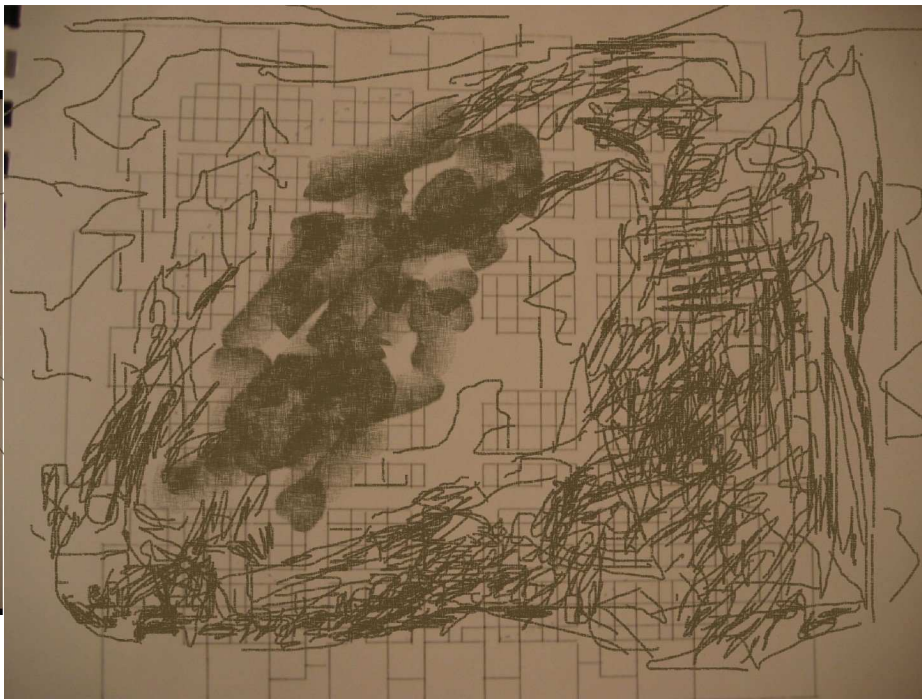
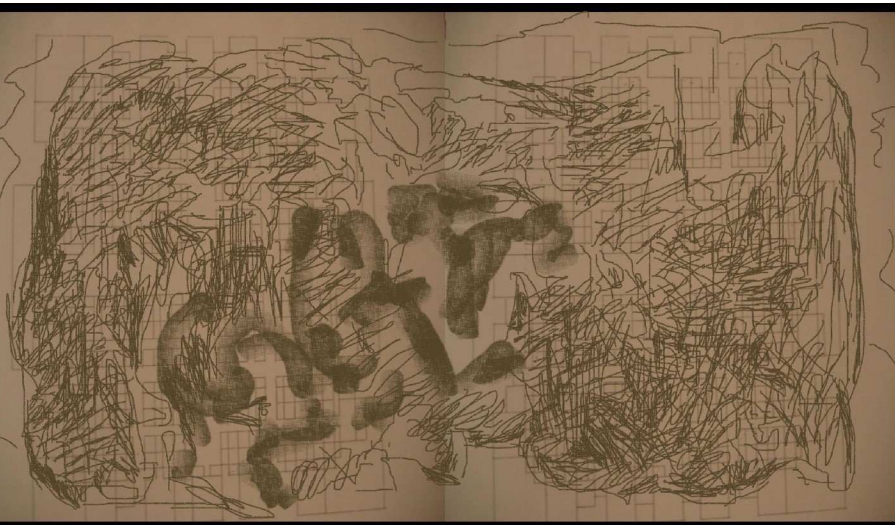




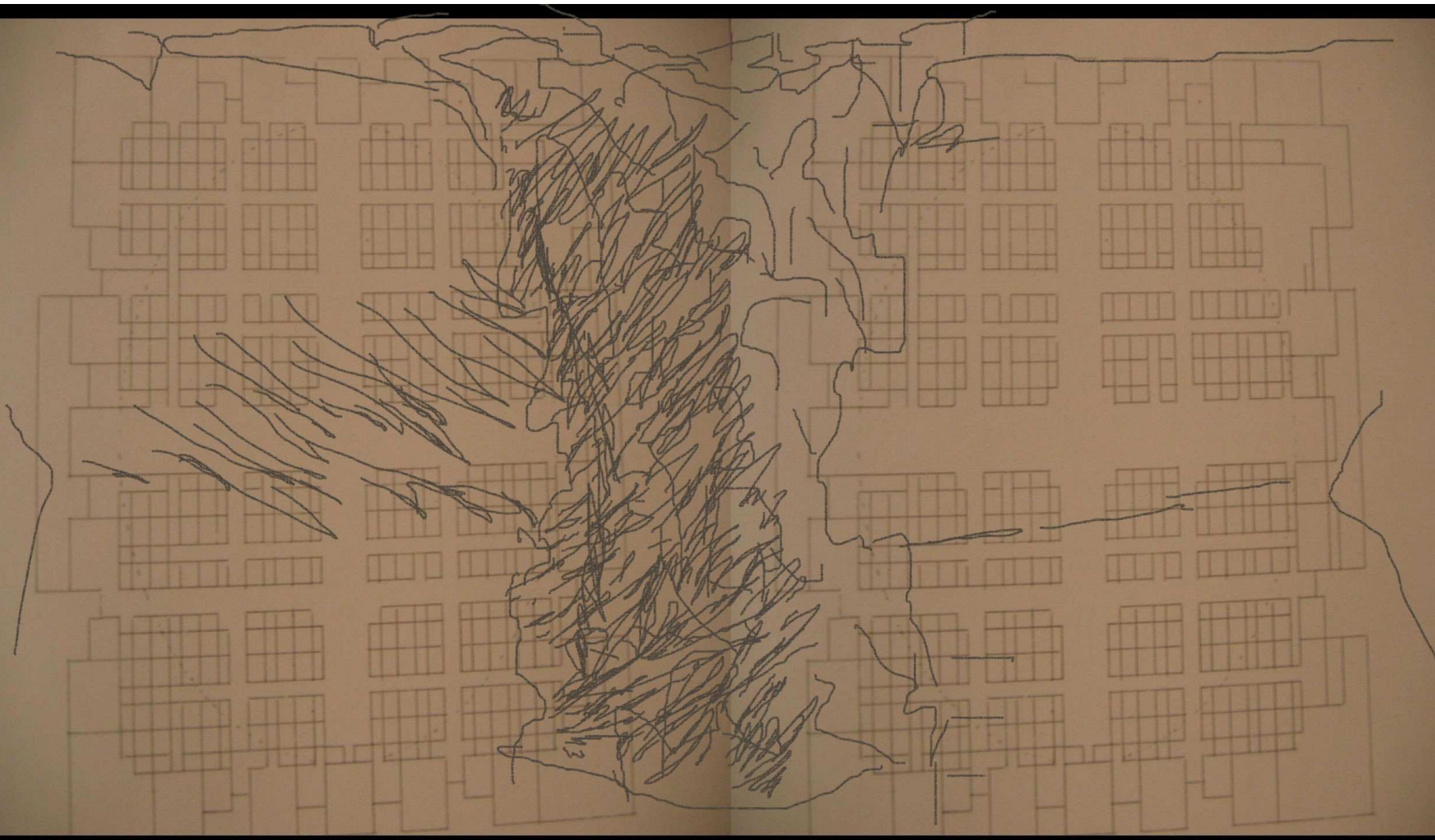








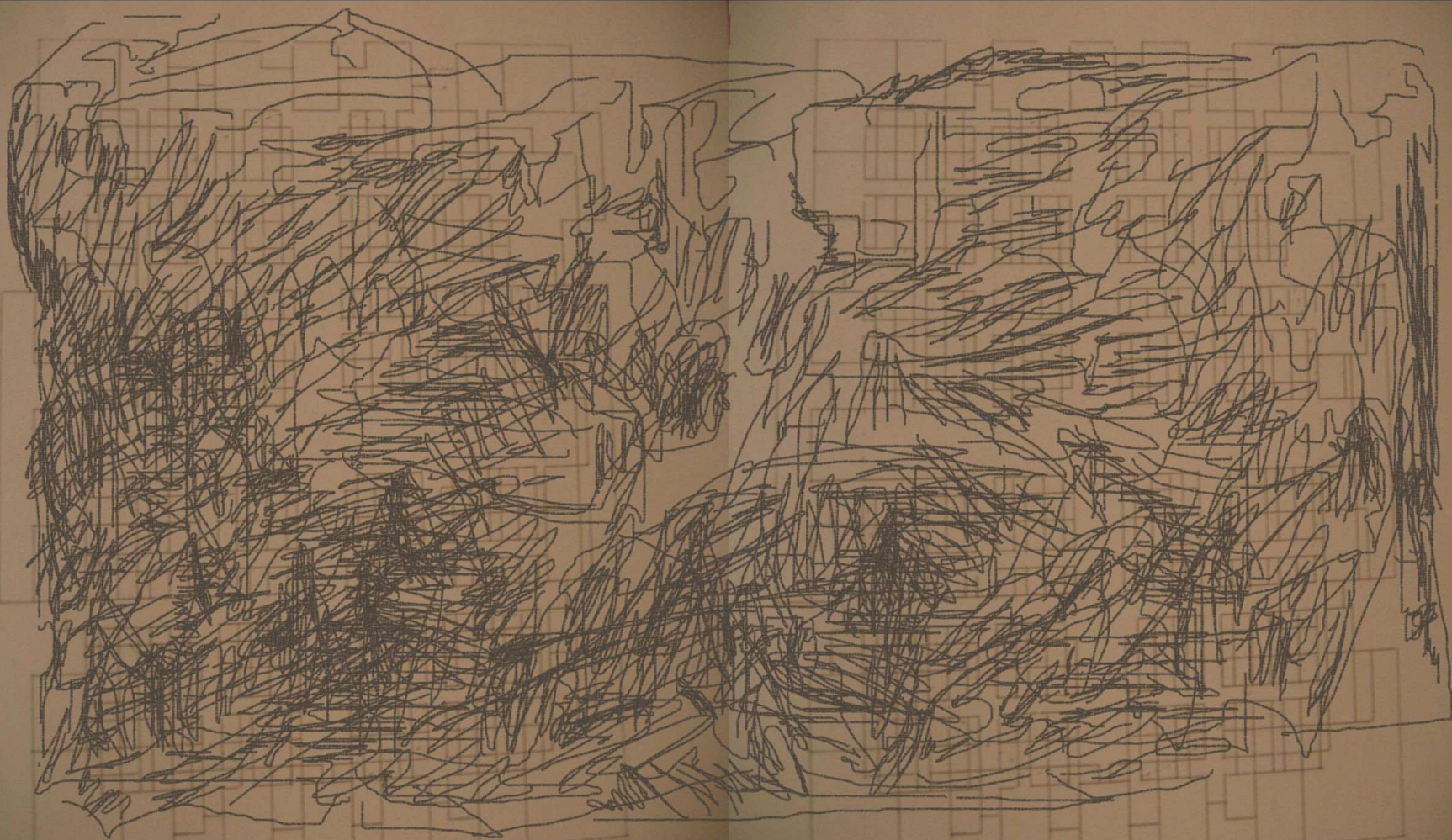




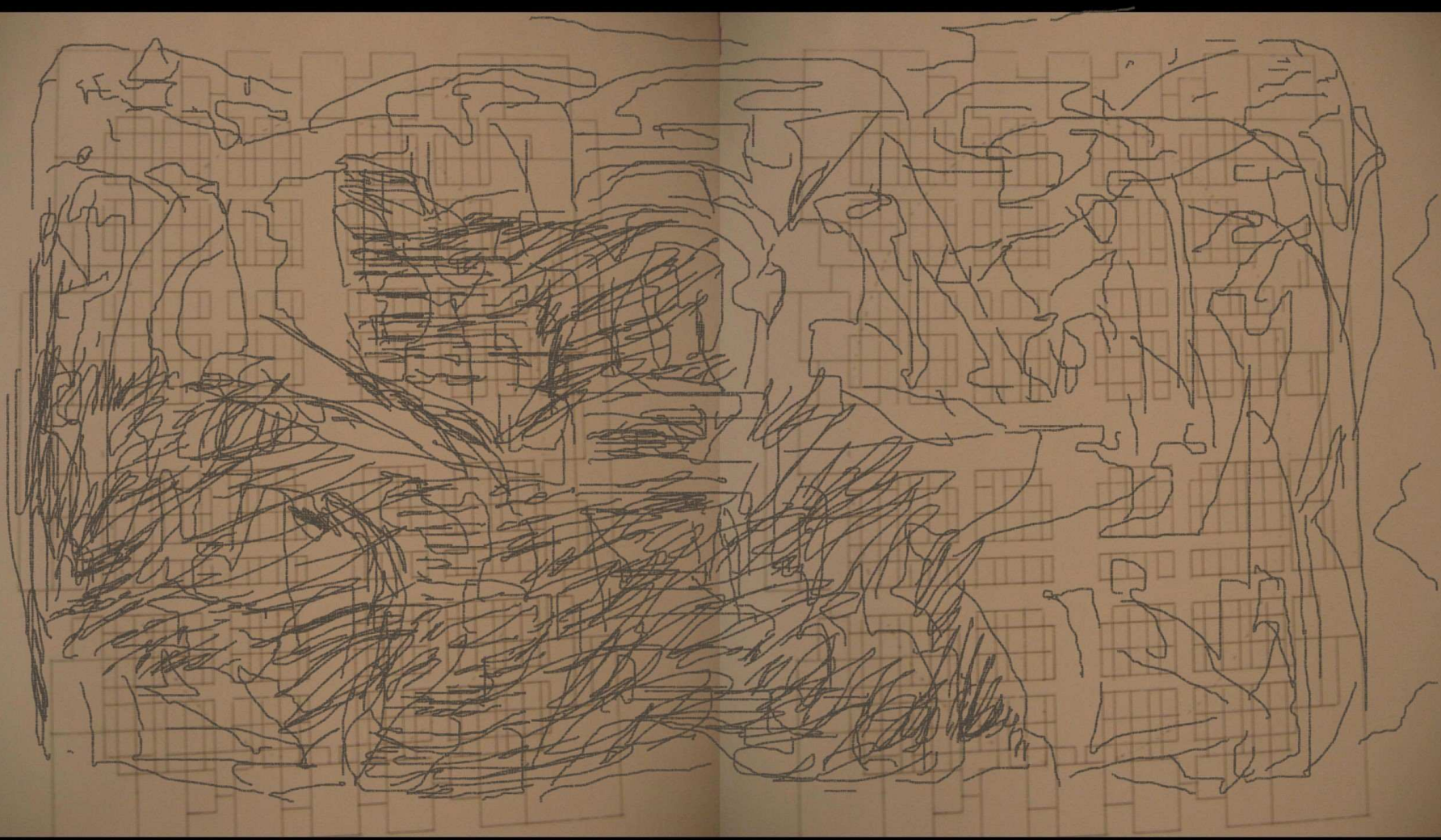


The Hour glass series which is based on the form of two golden section grids I devised uses the divisions of the paper as a scale through which I approach the dimension of the form. The diminutions in module you see are the basic progression of the spiral mapped onto a square into which these can analyze any interior position... in the drawing sheet I am not making a mathematic drawing per se, rather the line approaching the limits, just as drawing is called "limming". One of Gorky's best titles was "The Limit". my use of the ziggerat/hour glass suggests the way the sand of an hour glass also approaches the limit, one is always reading, gauging the glass, in an approximation, just as the golden section is an irrational number and the drawing line is in true flux.

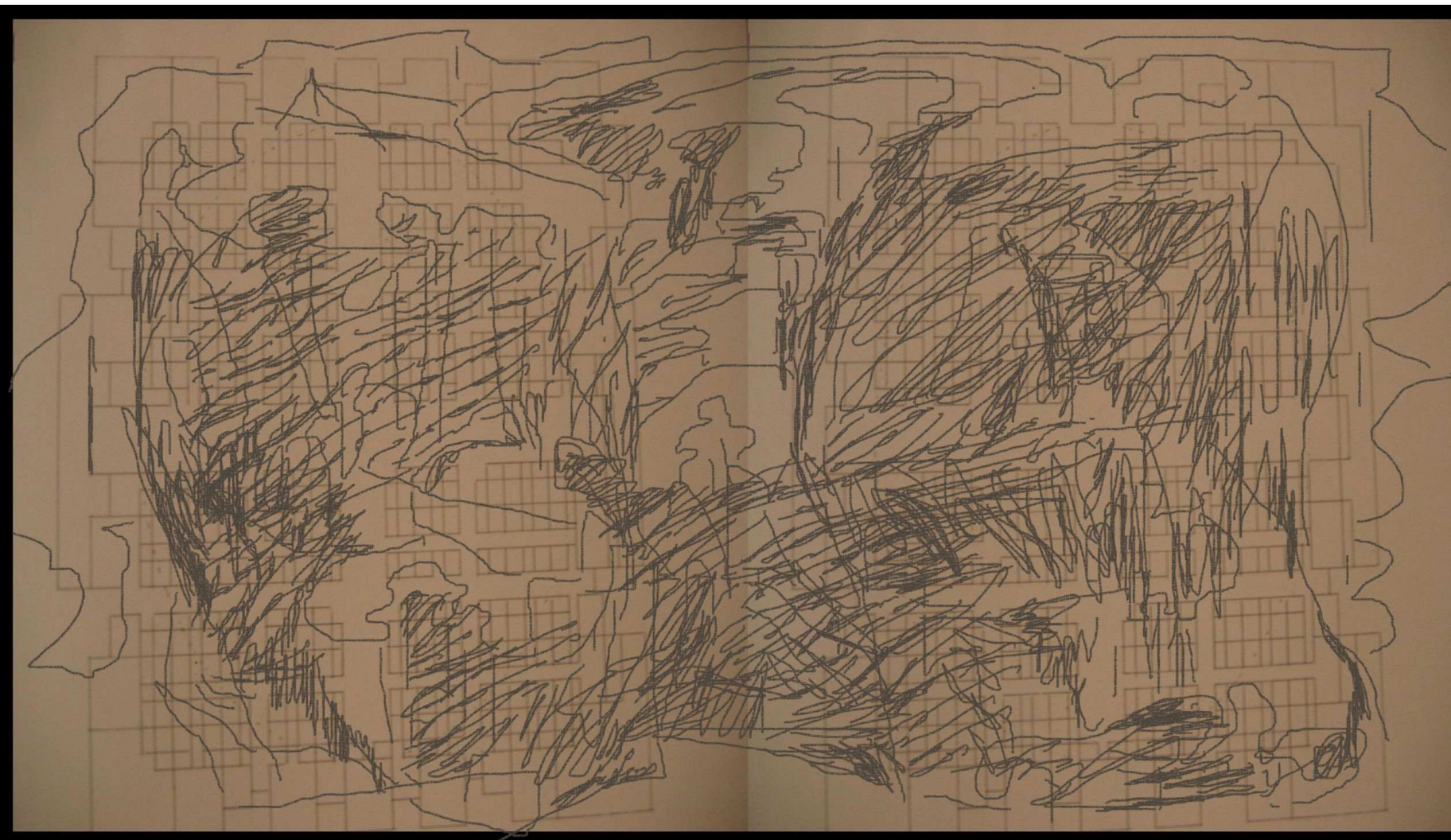




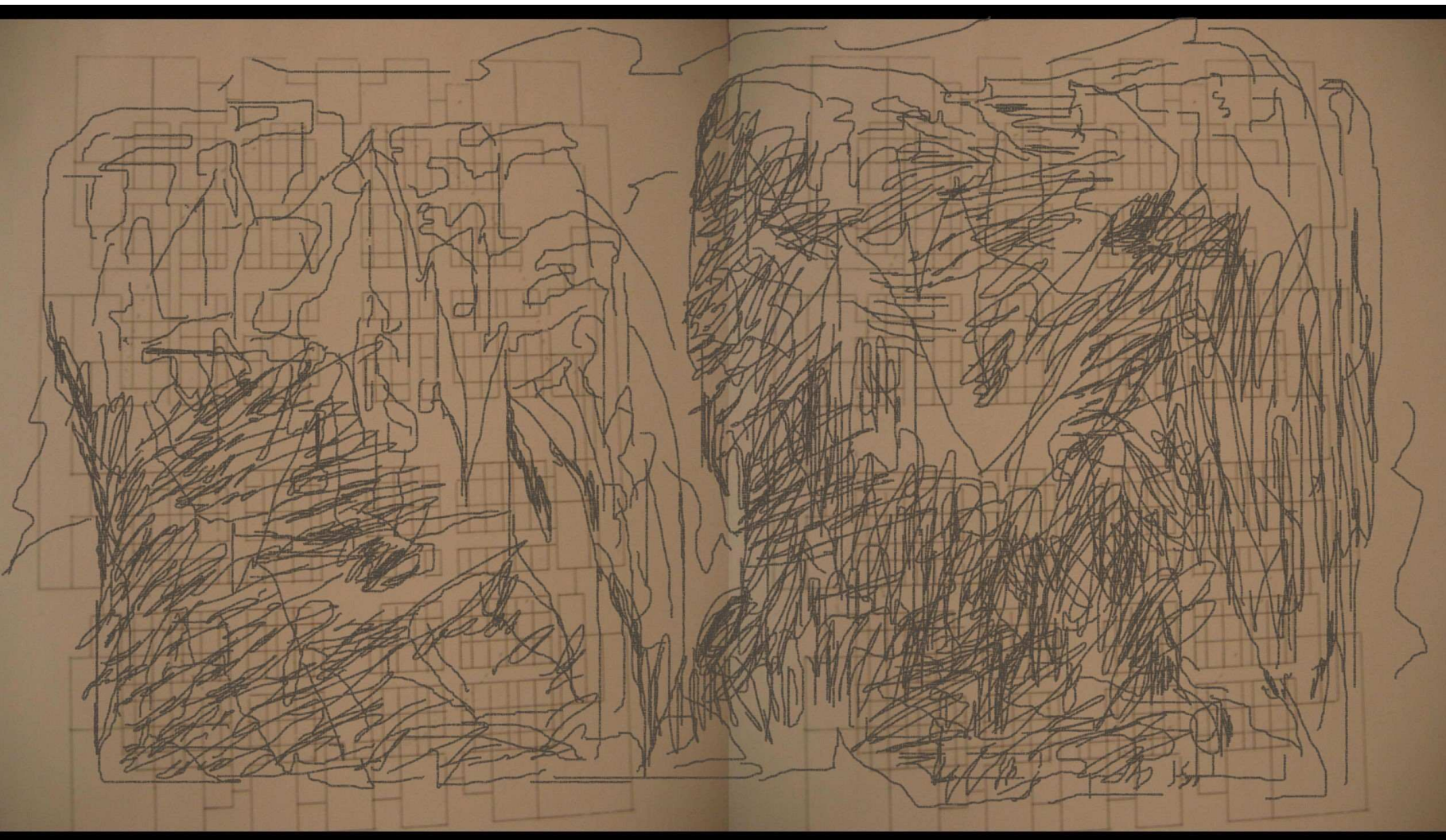




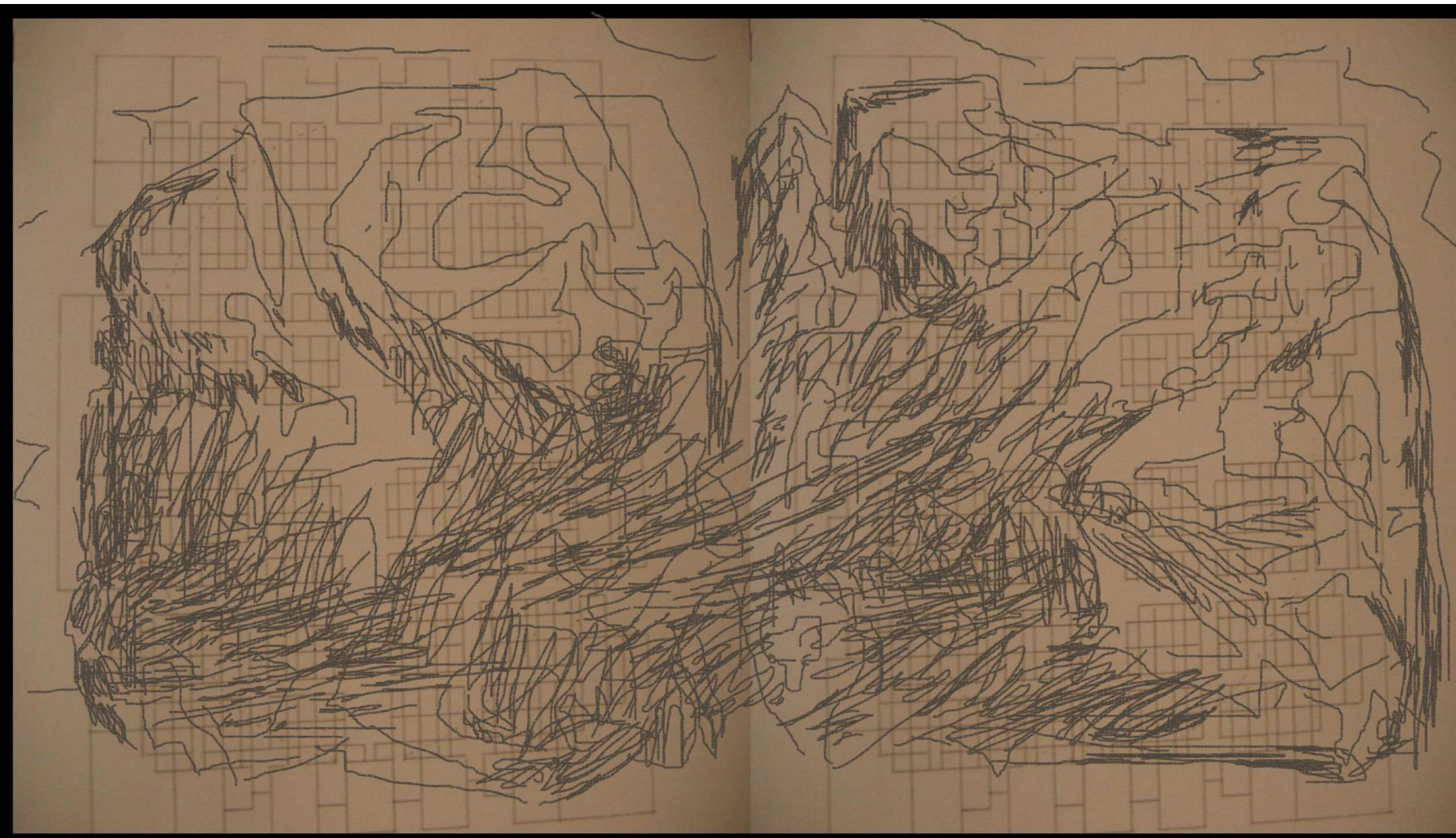




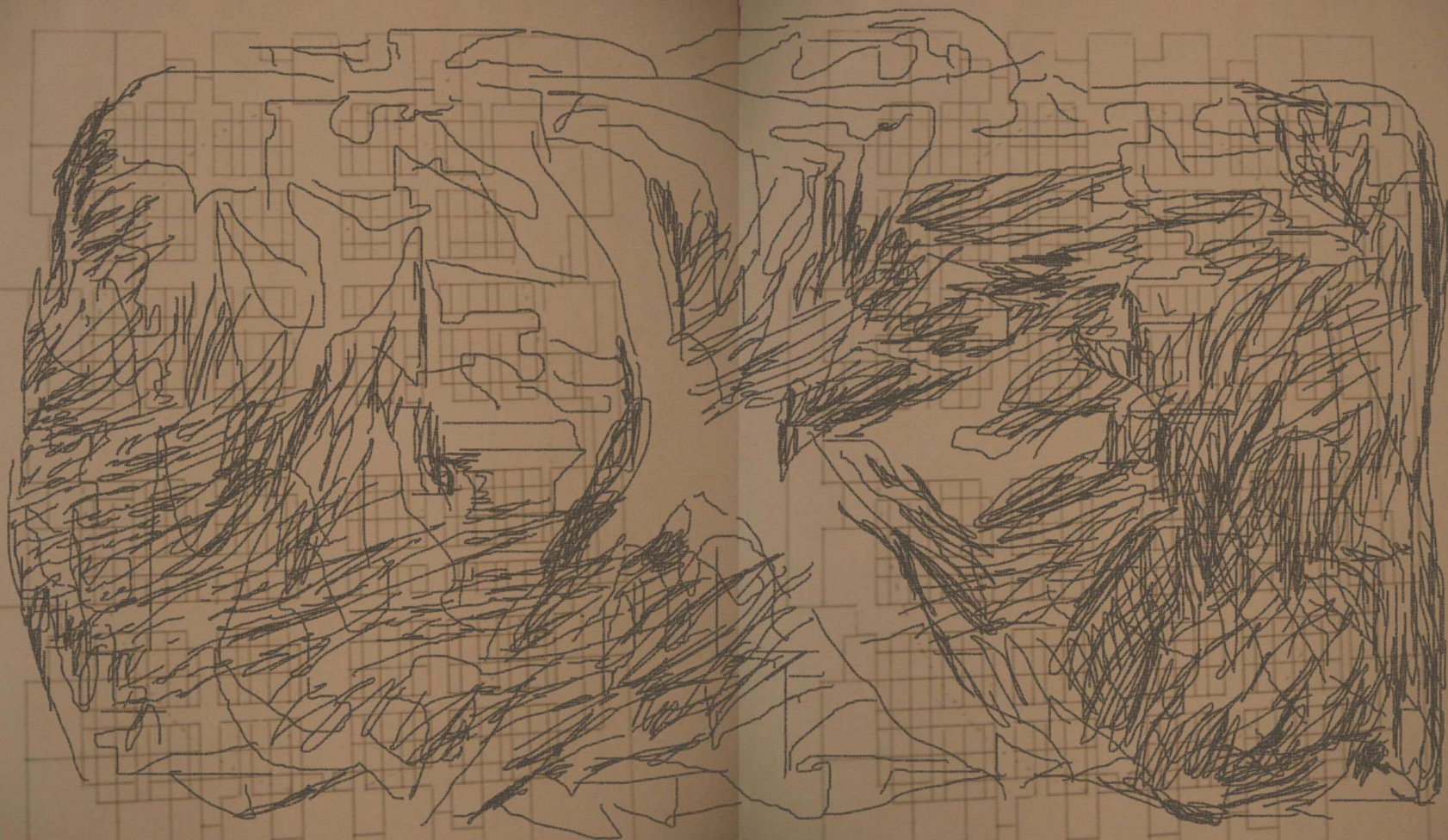








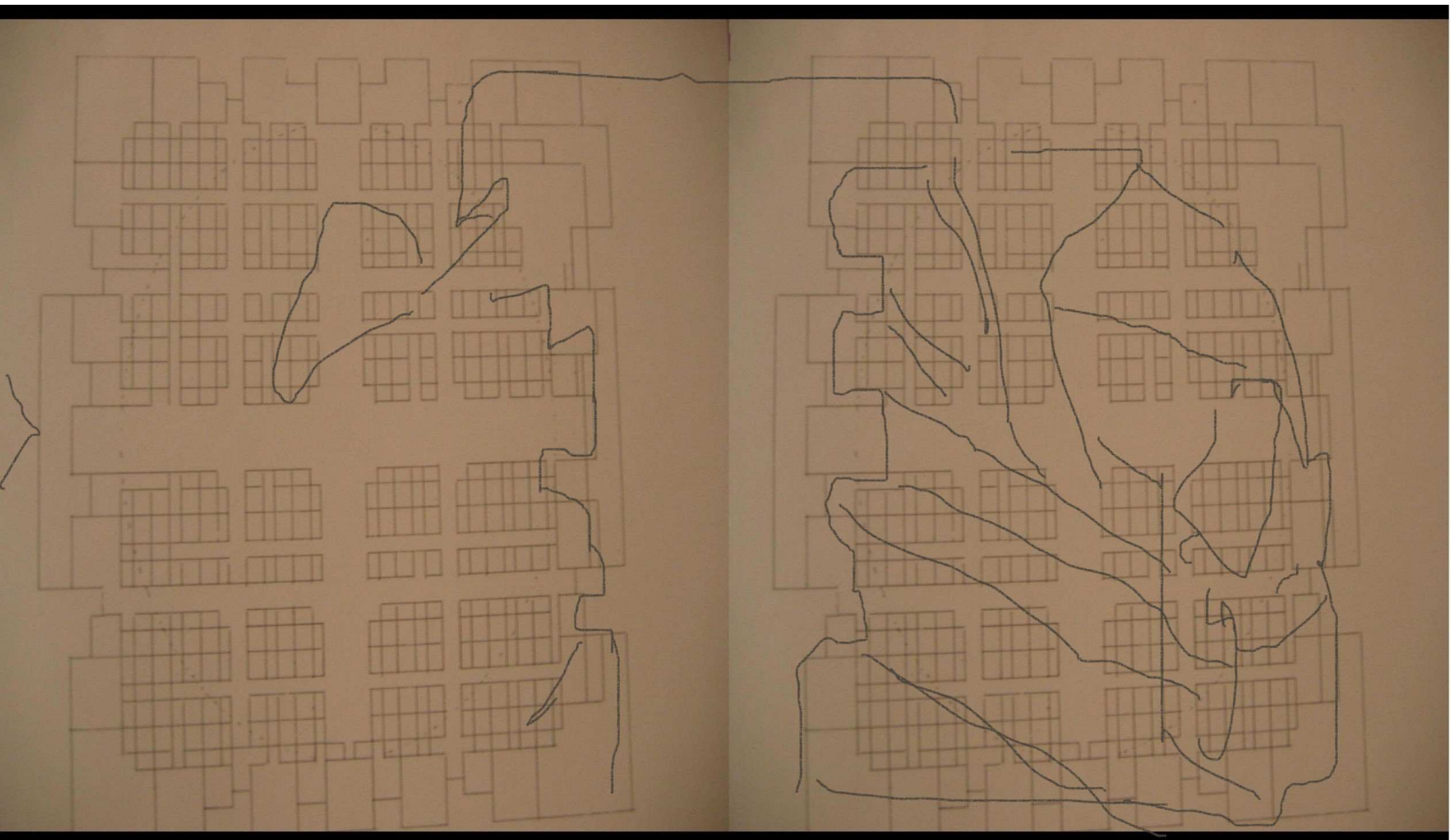




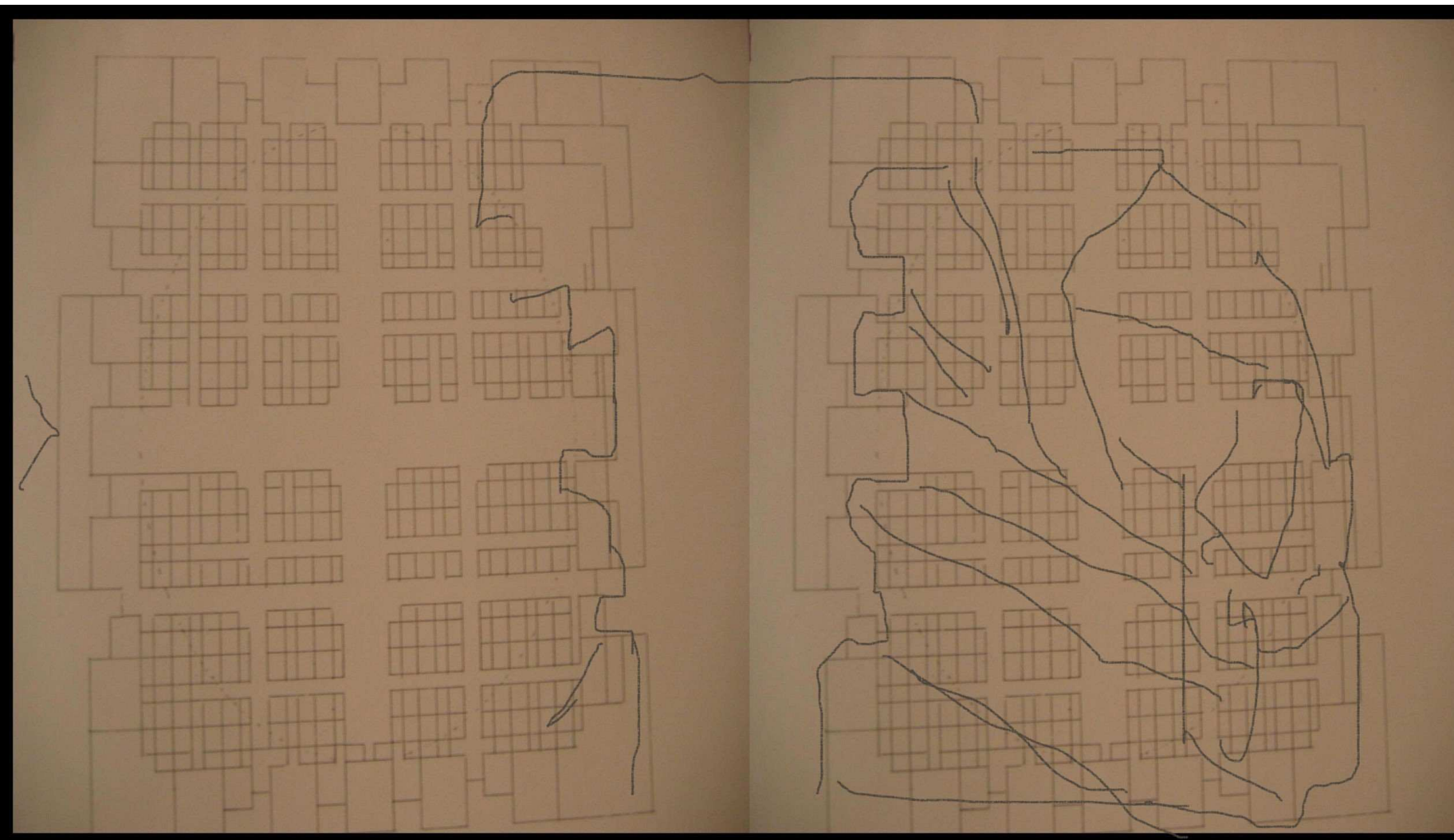




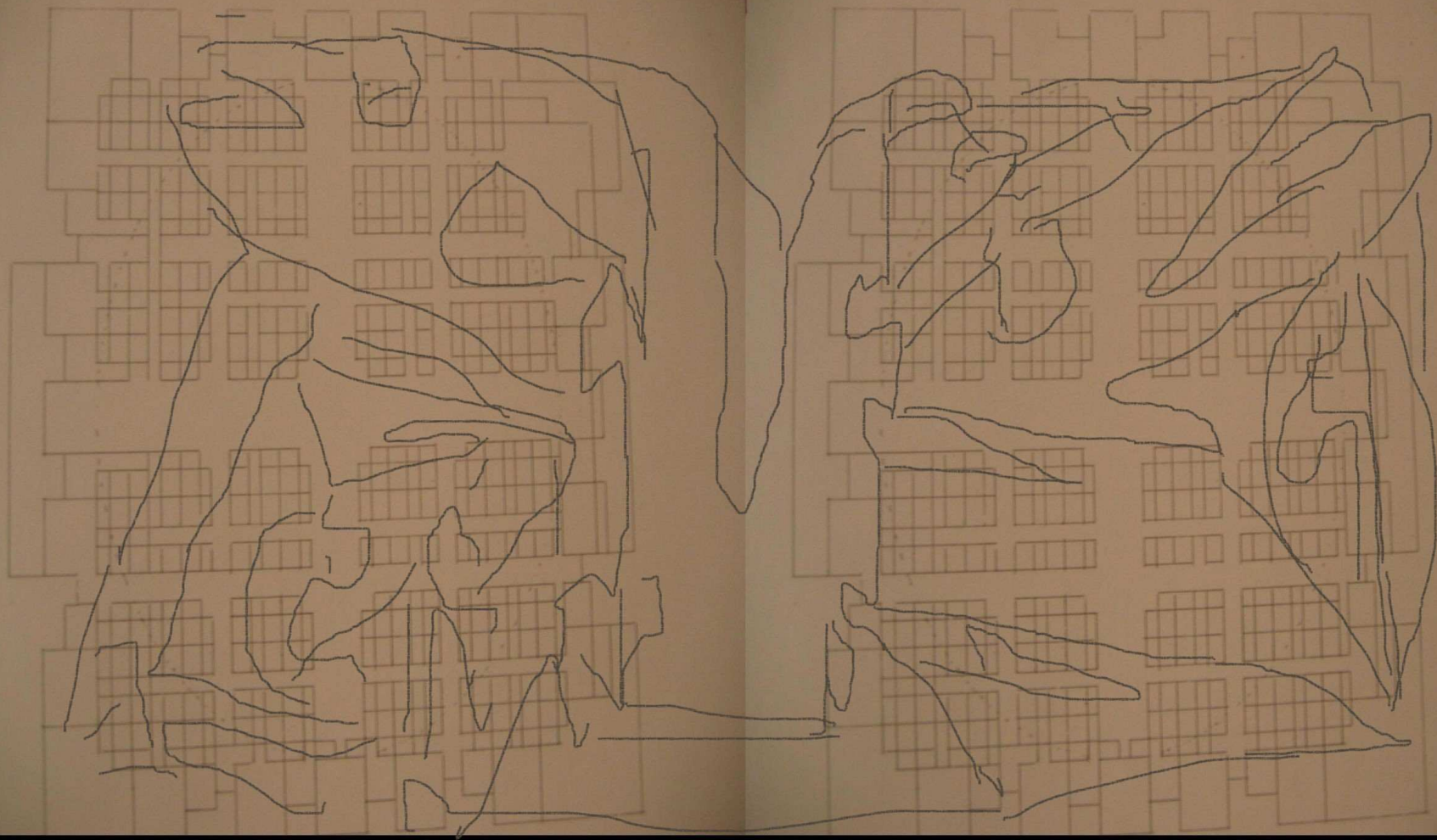




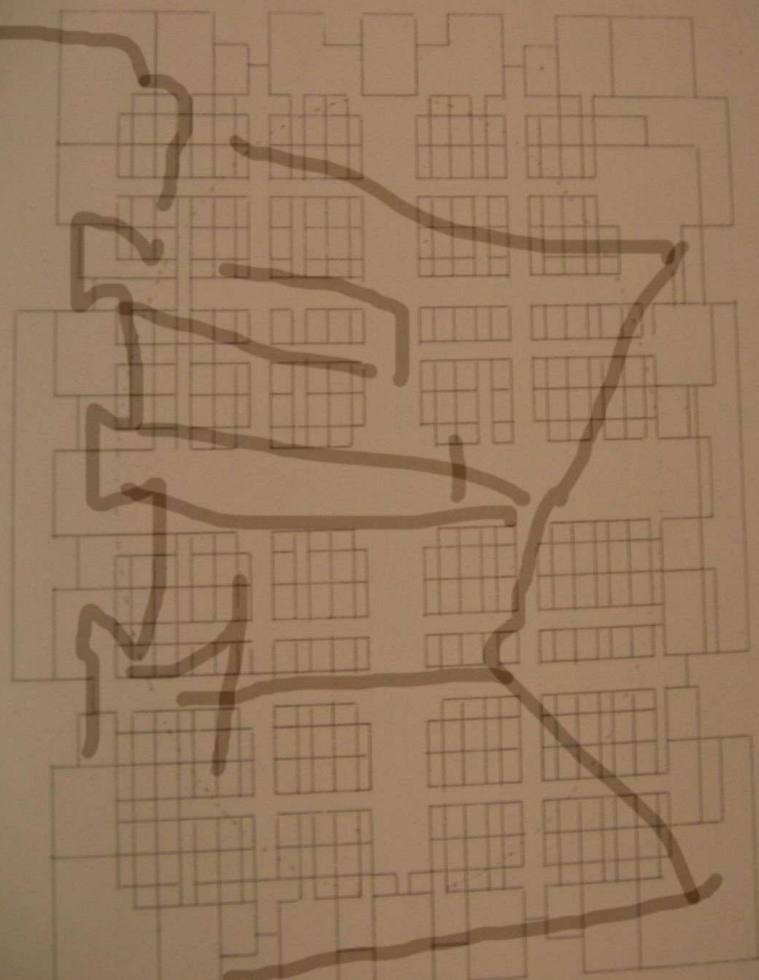
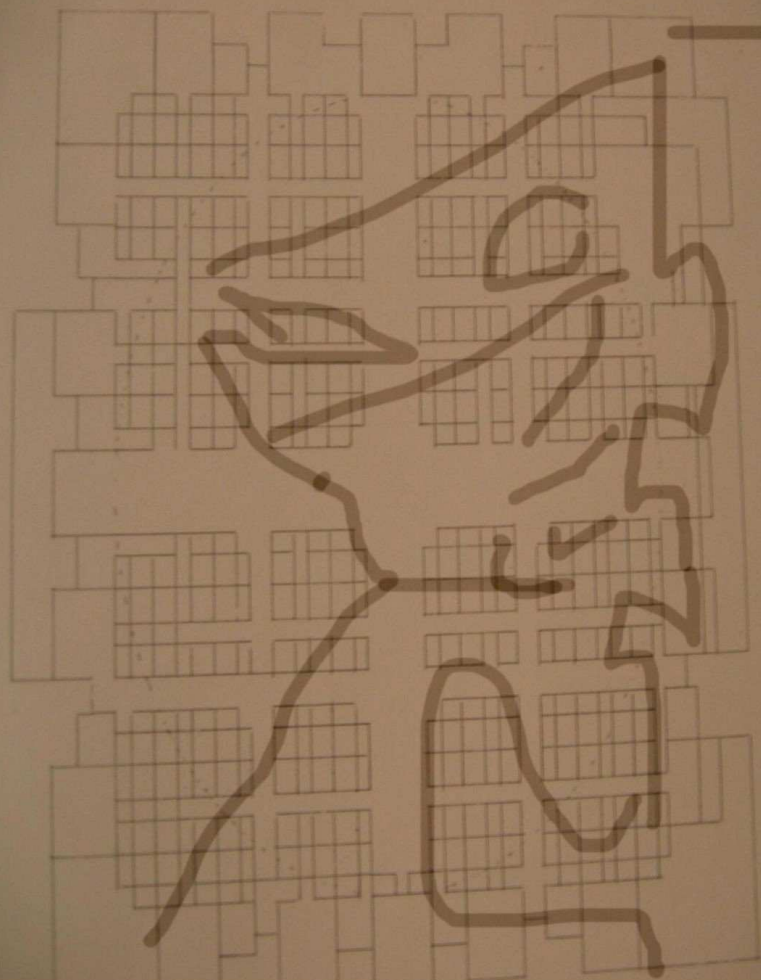




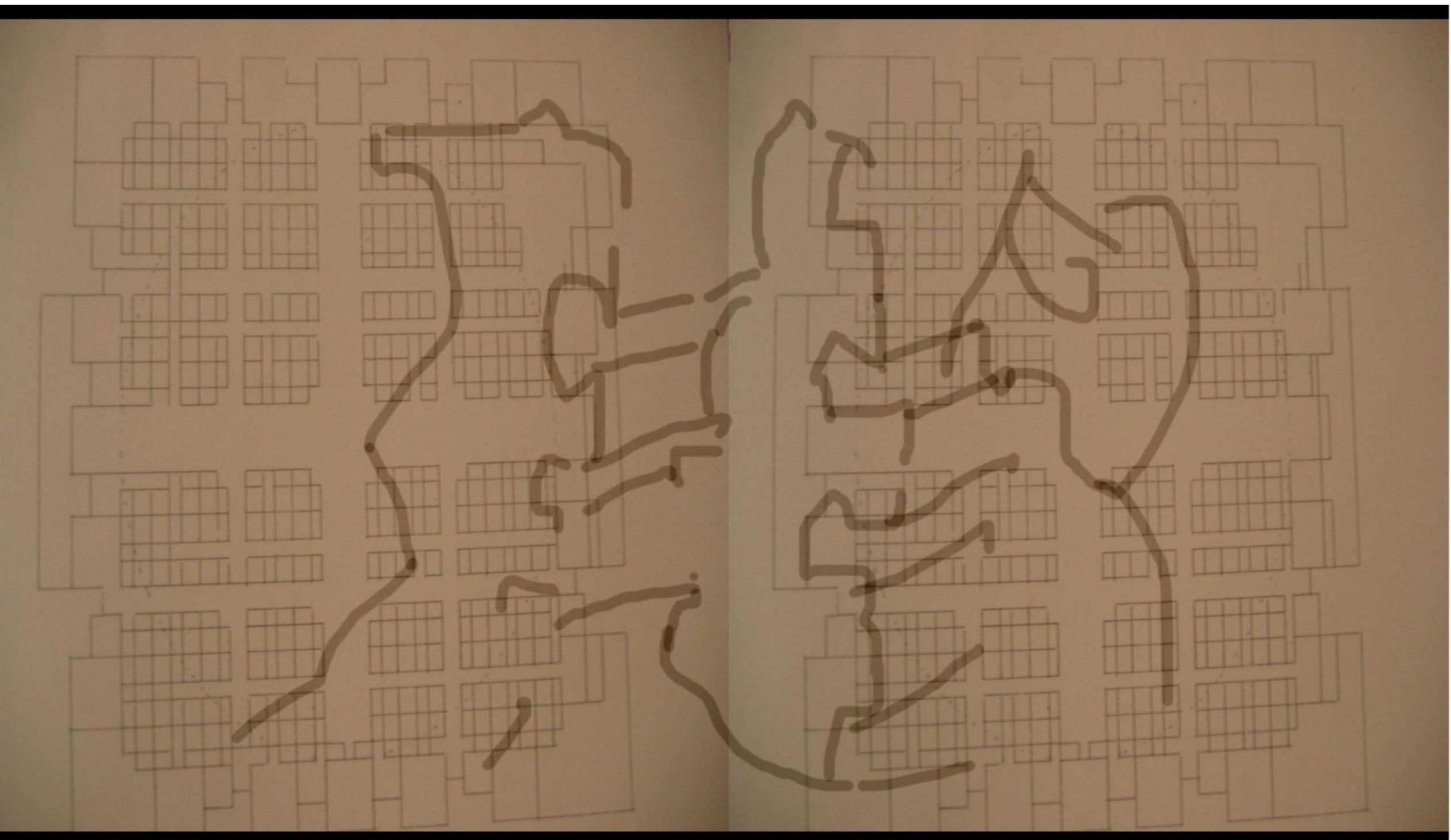




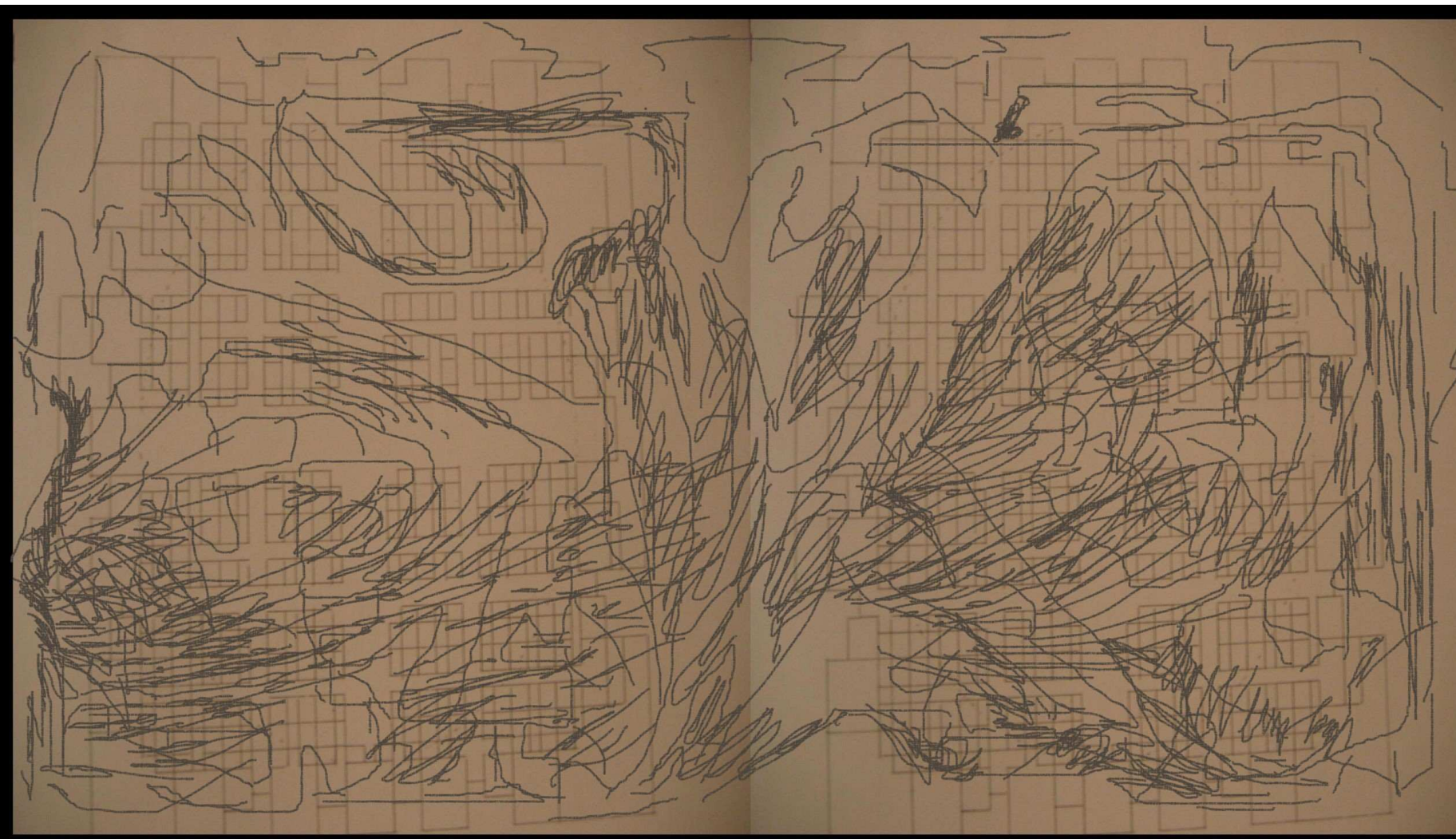




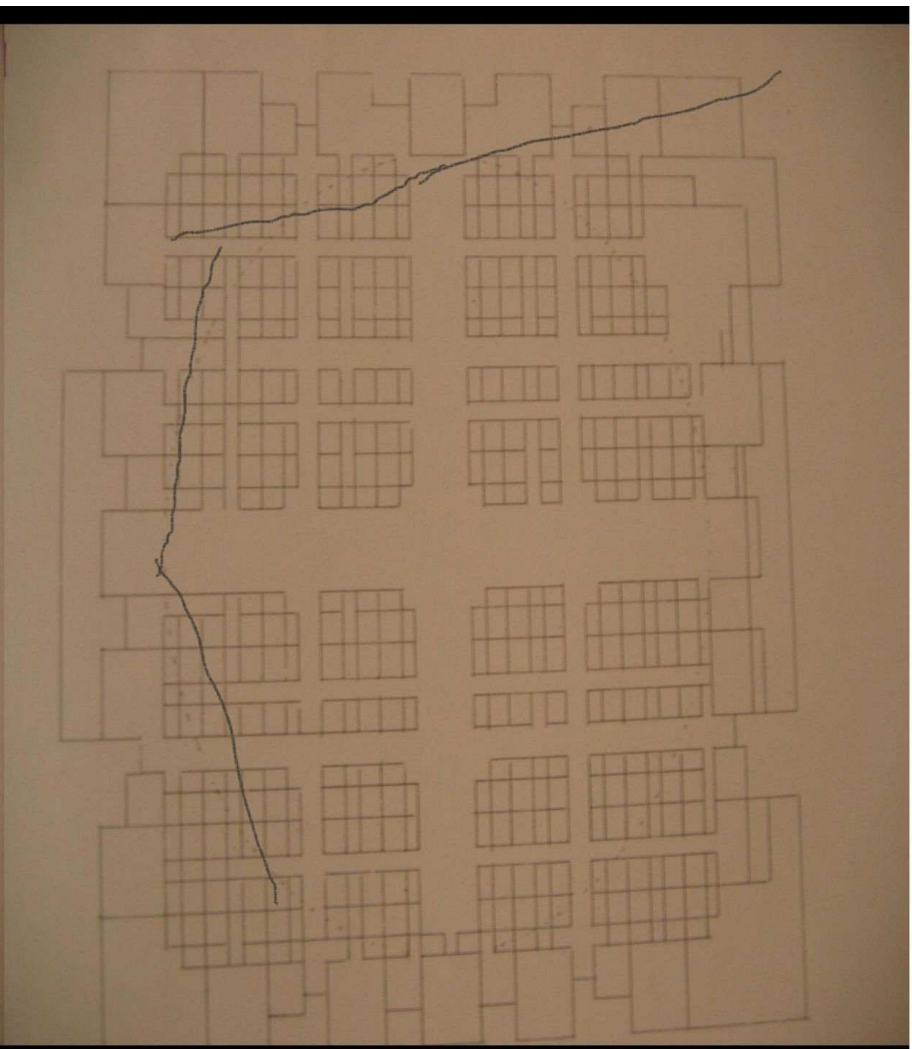
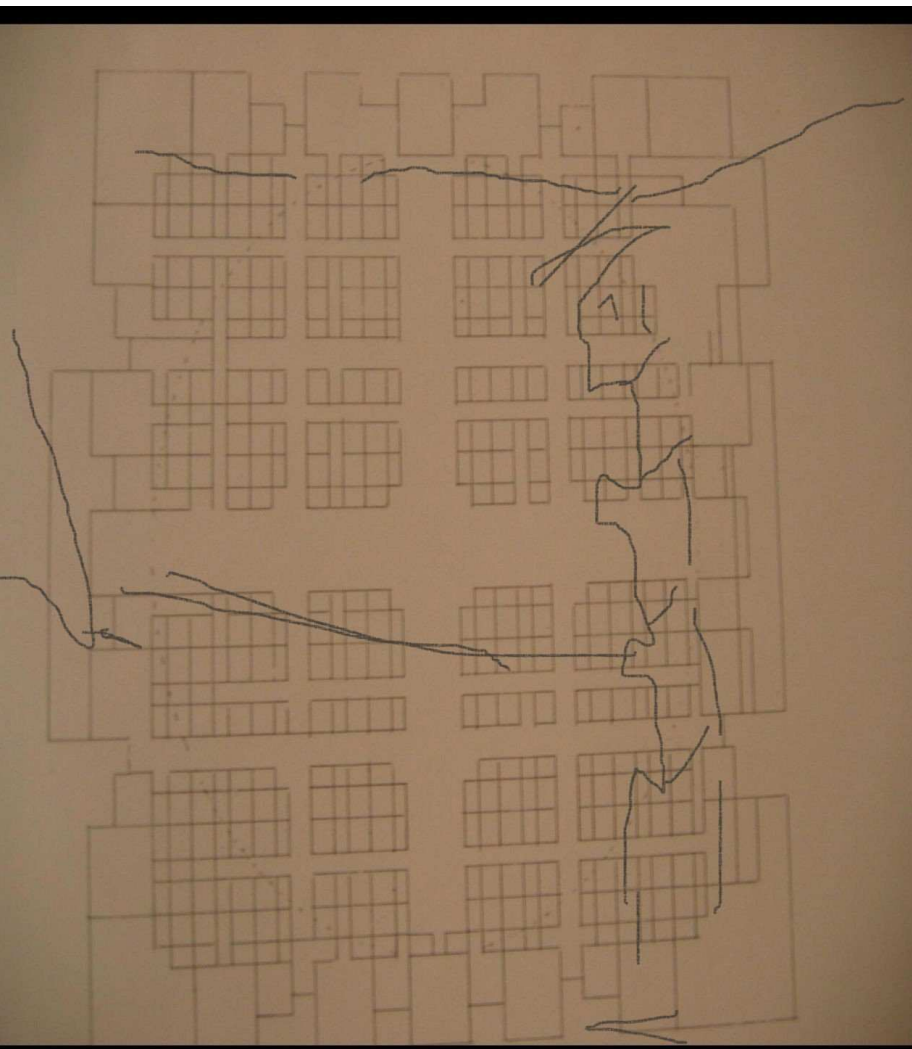




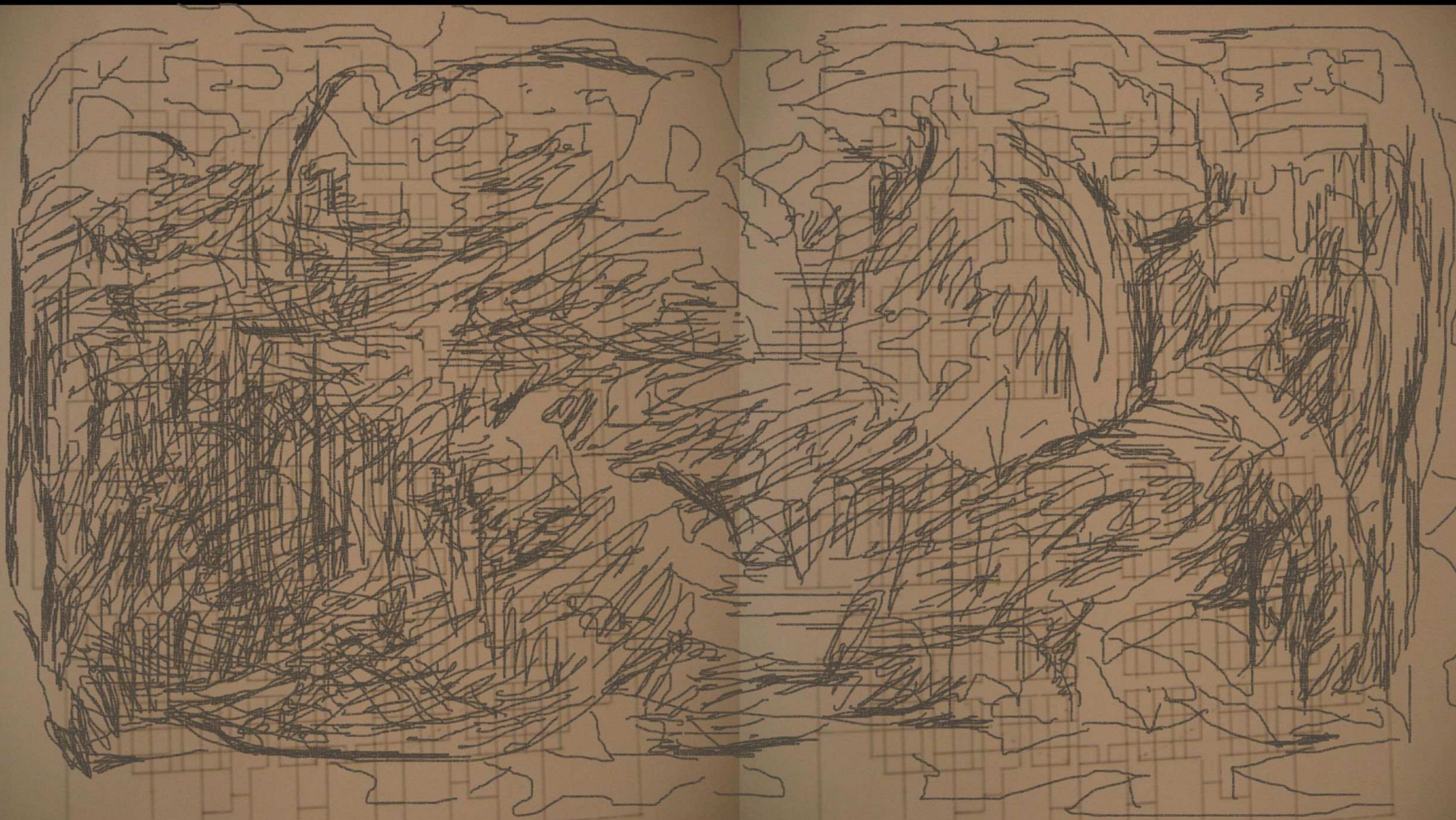




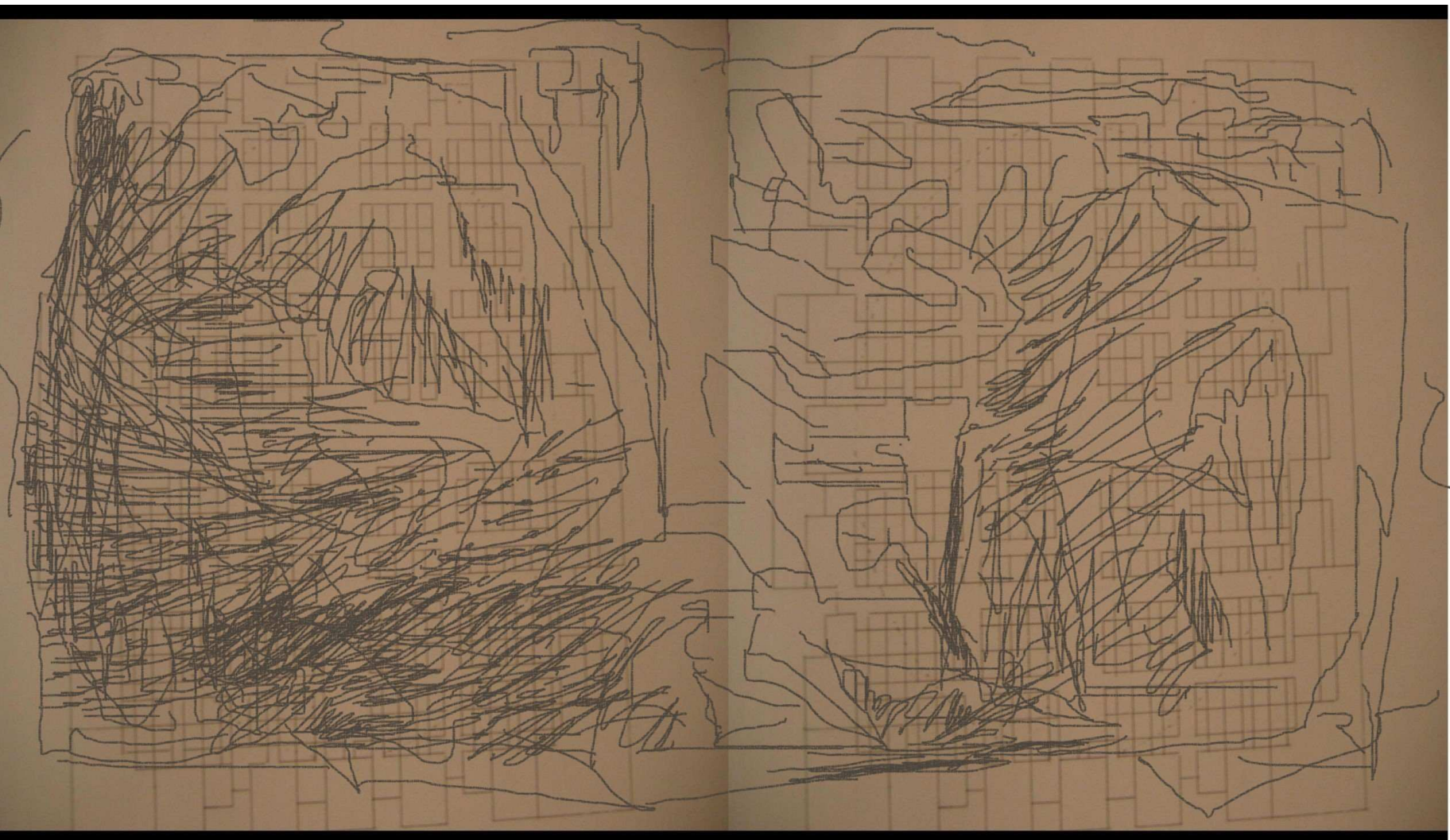




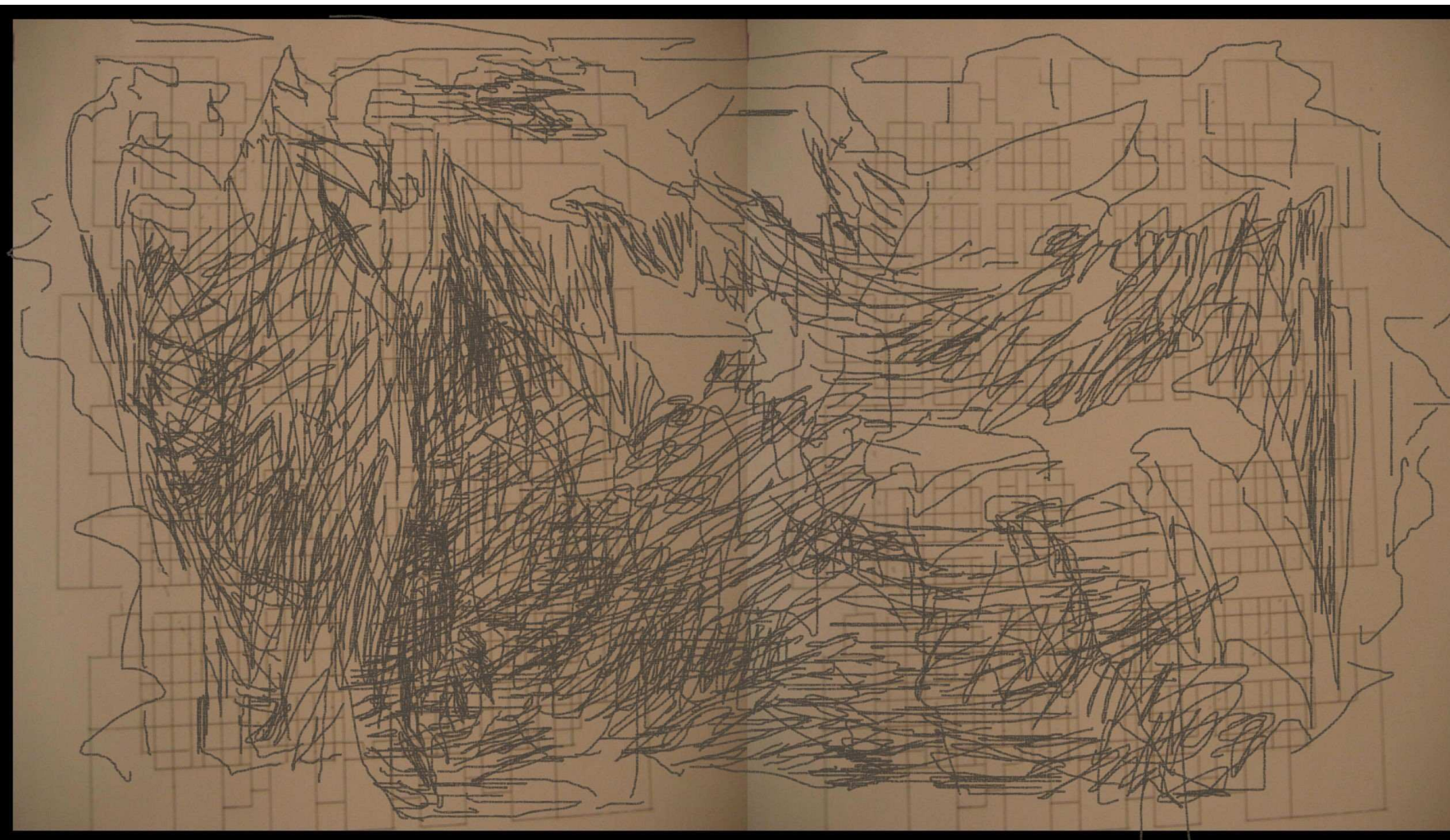




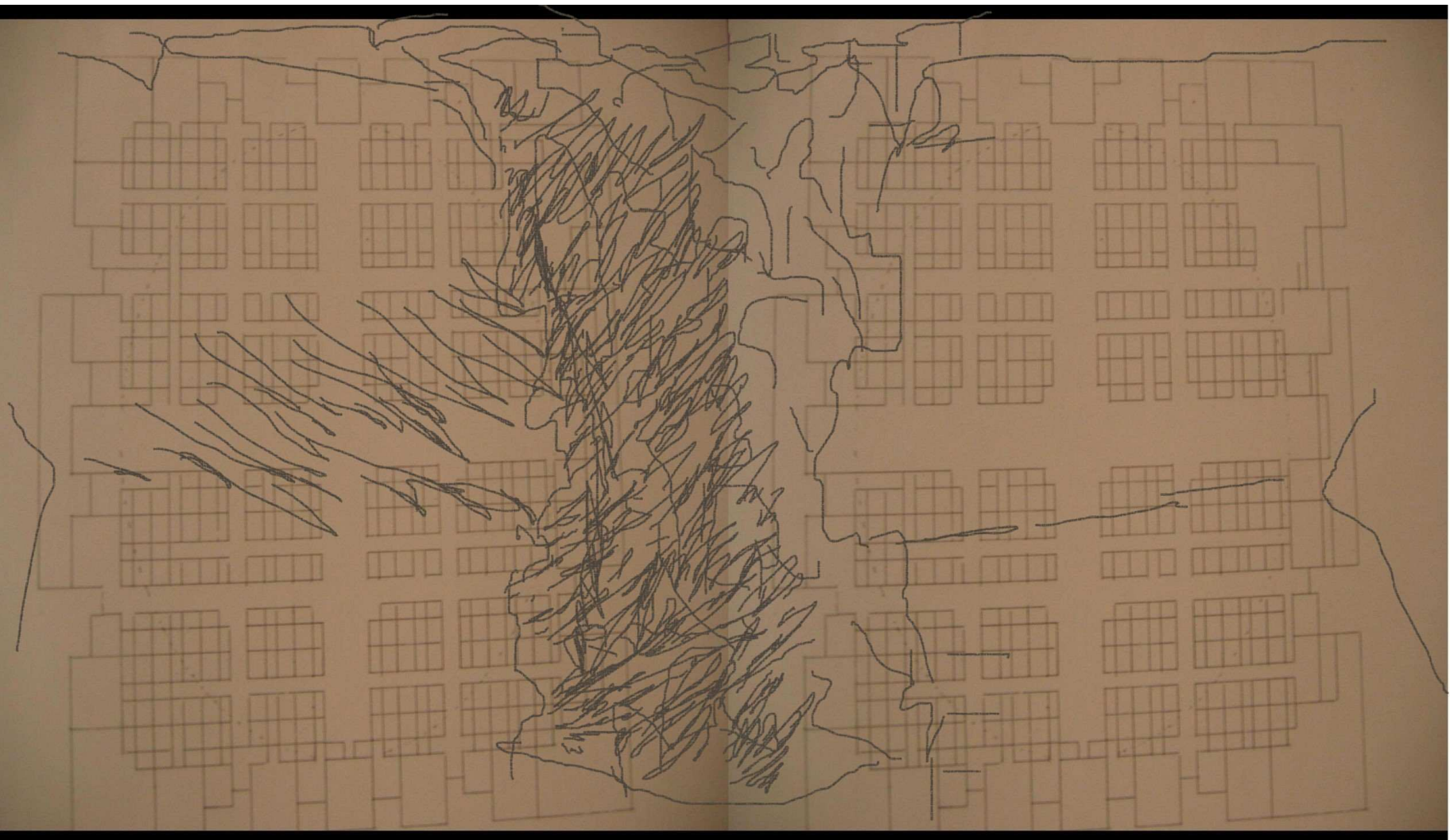




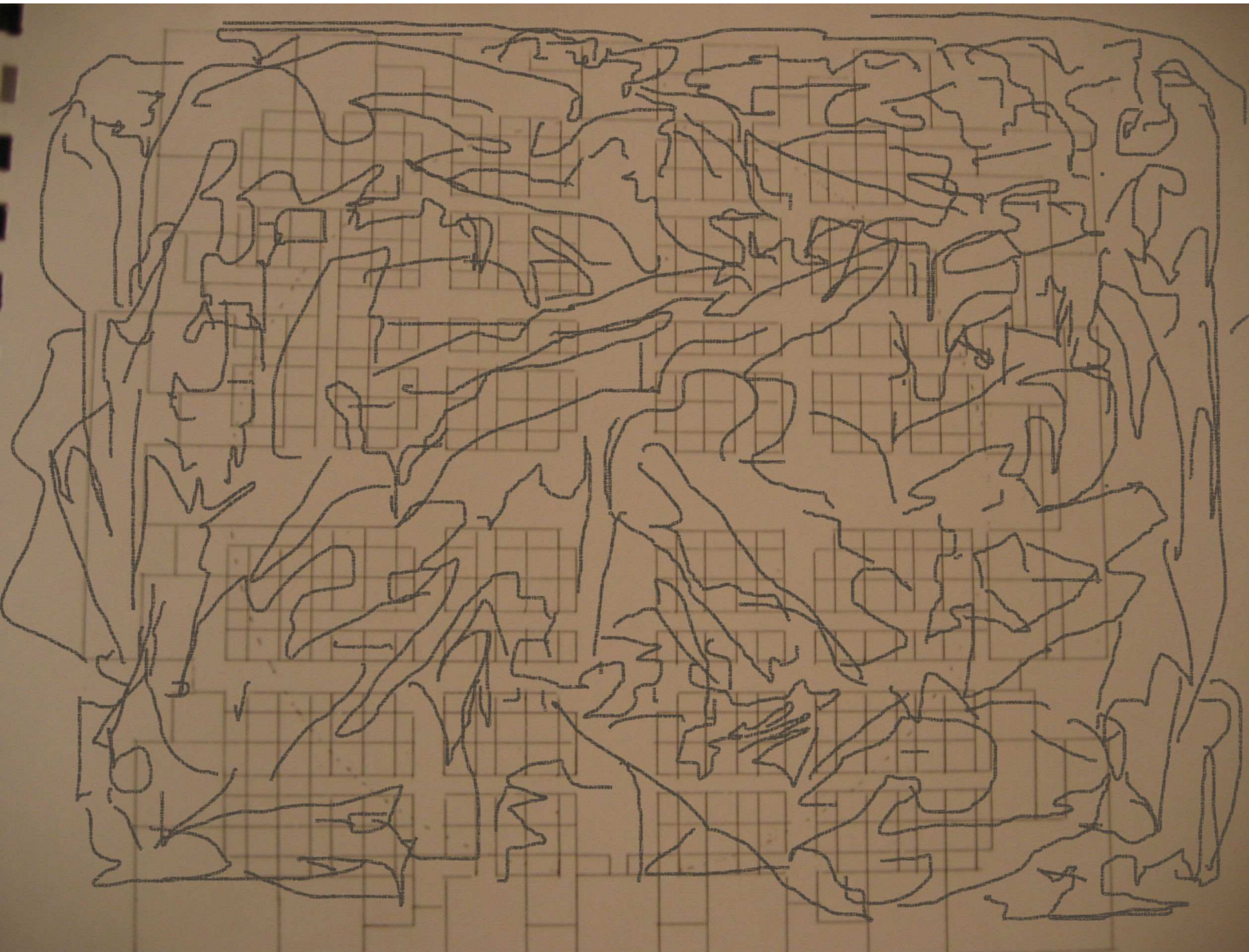




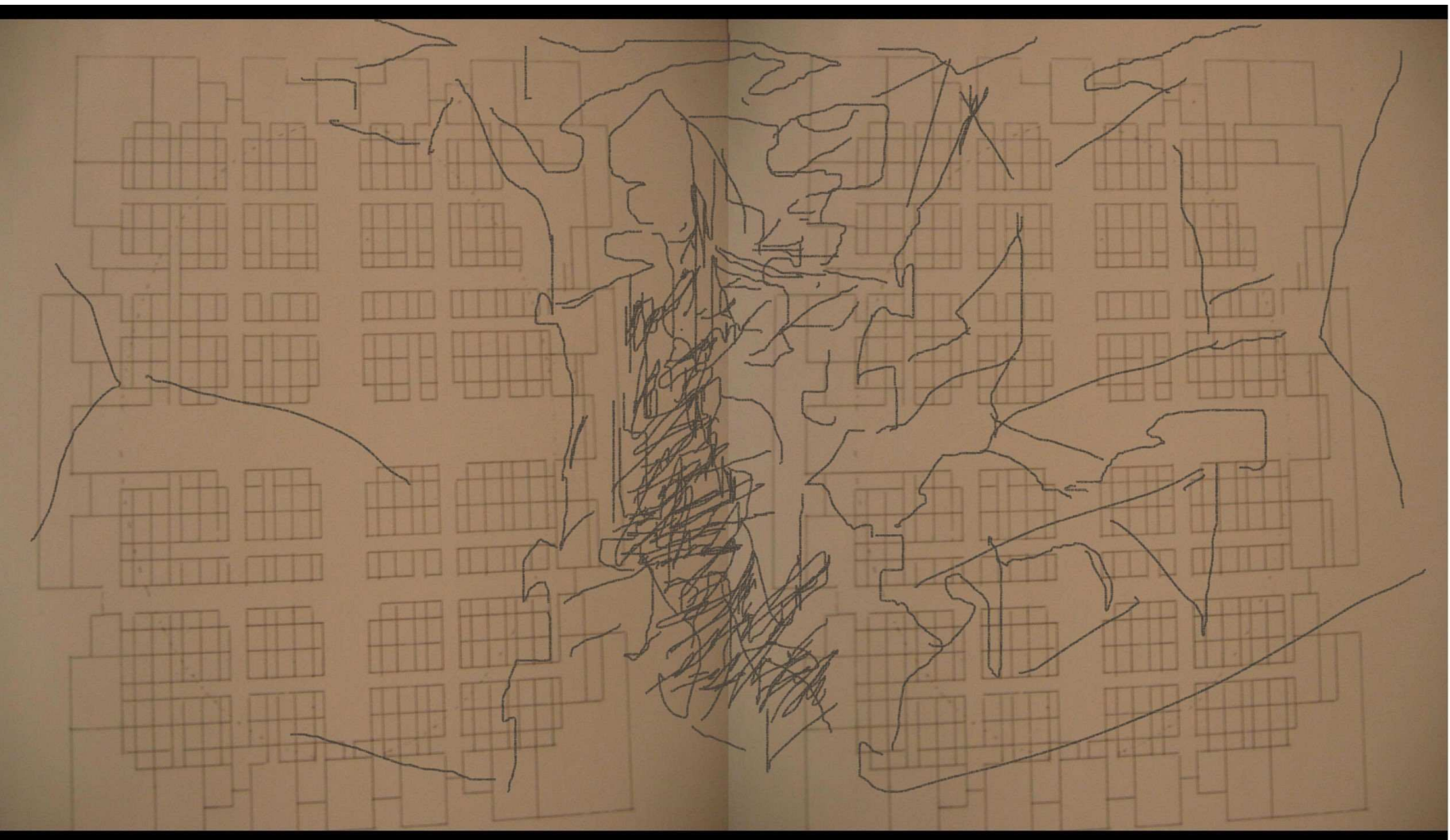




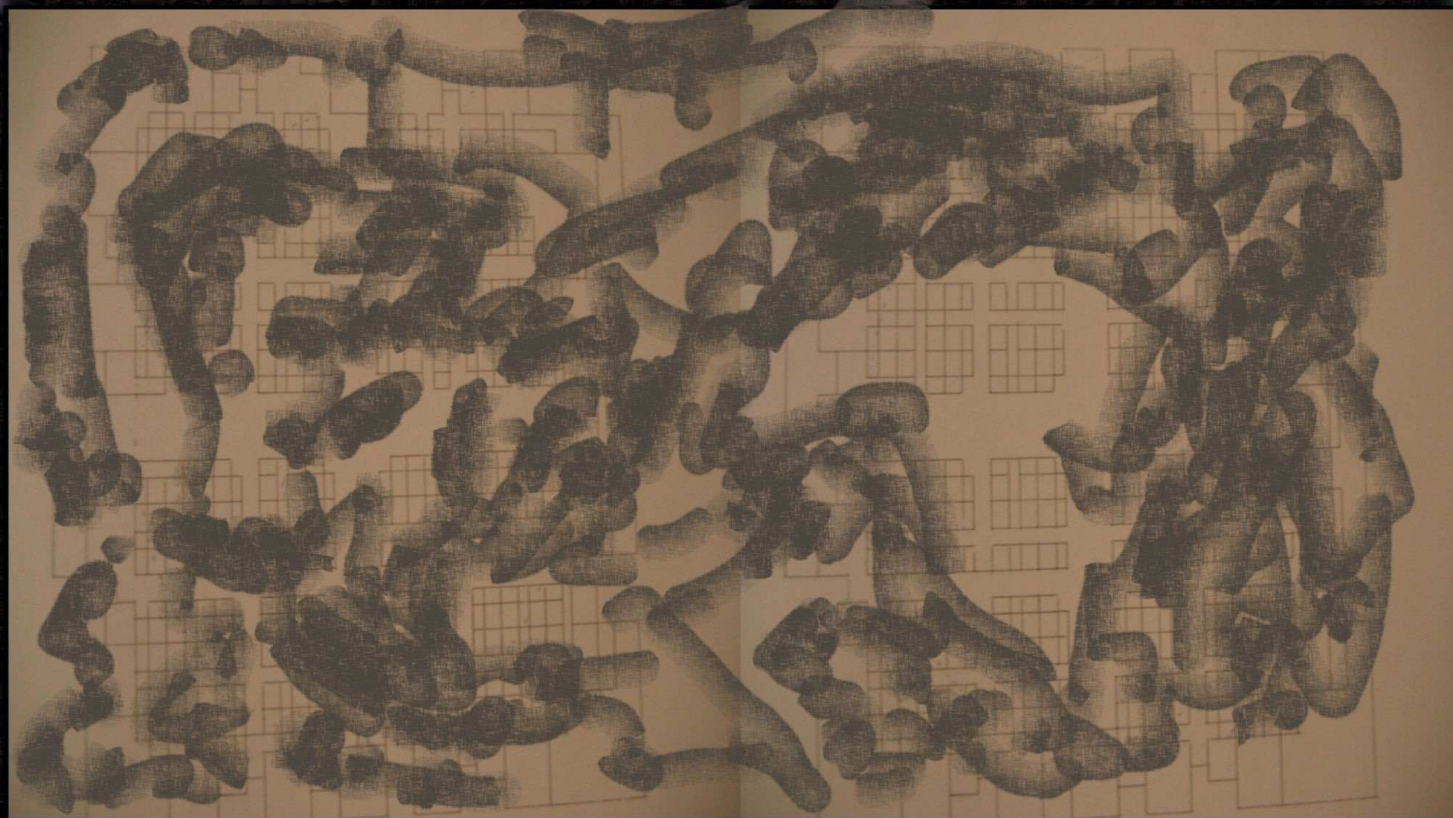




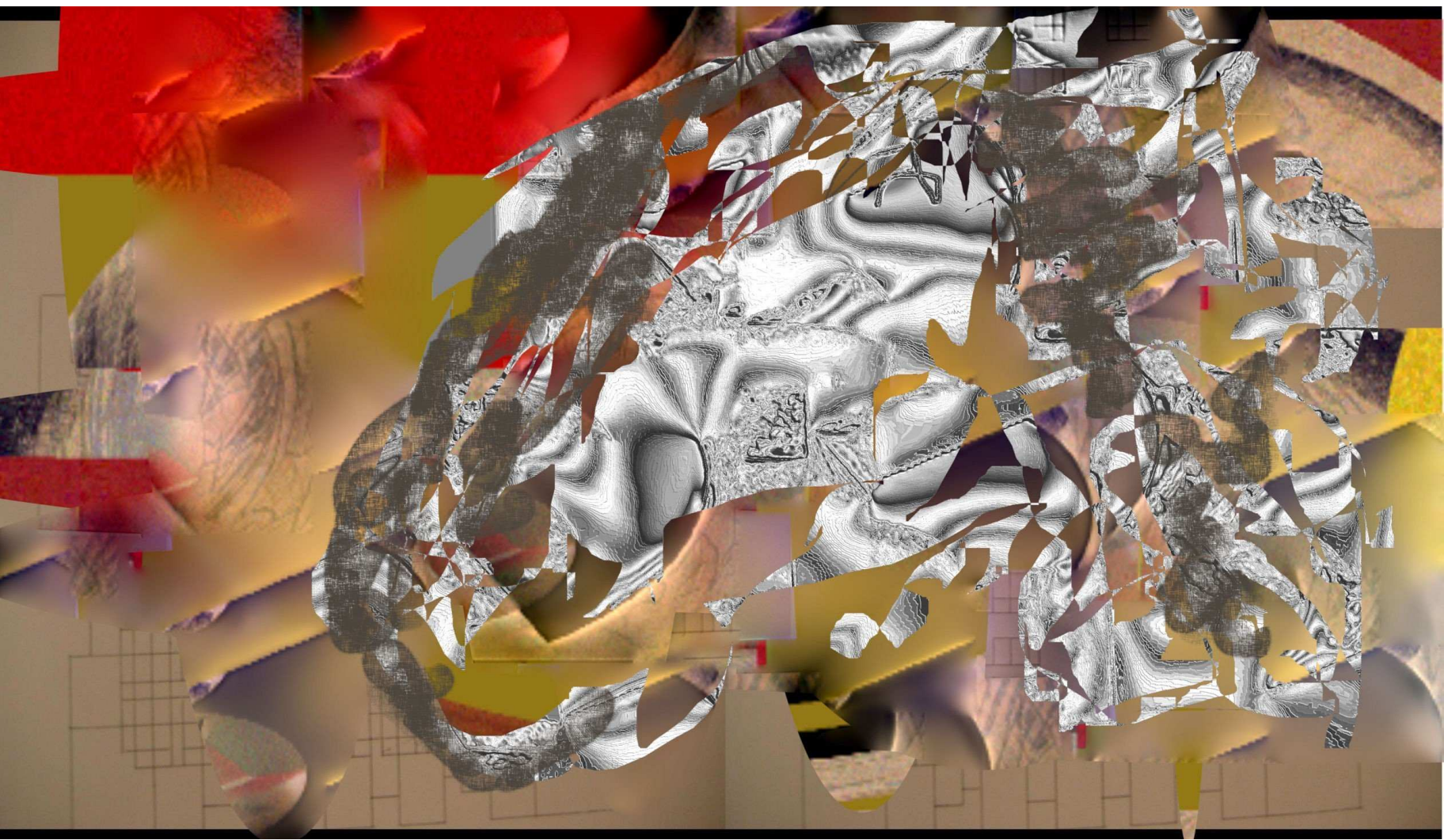








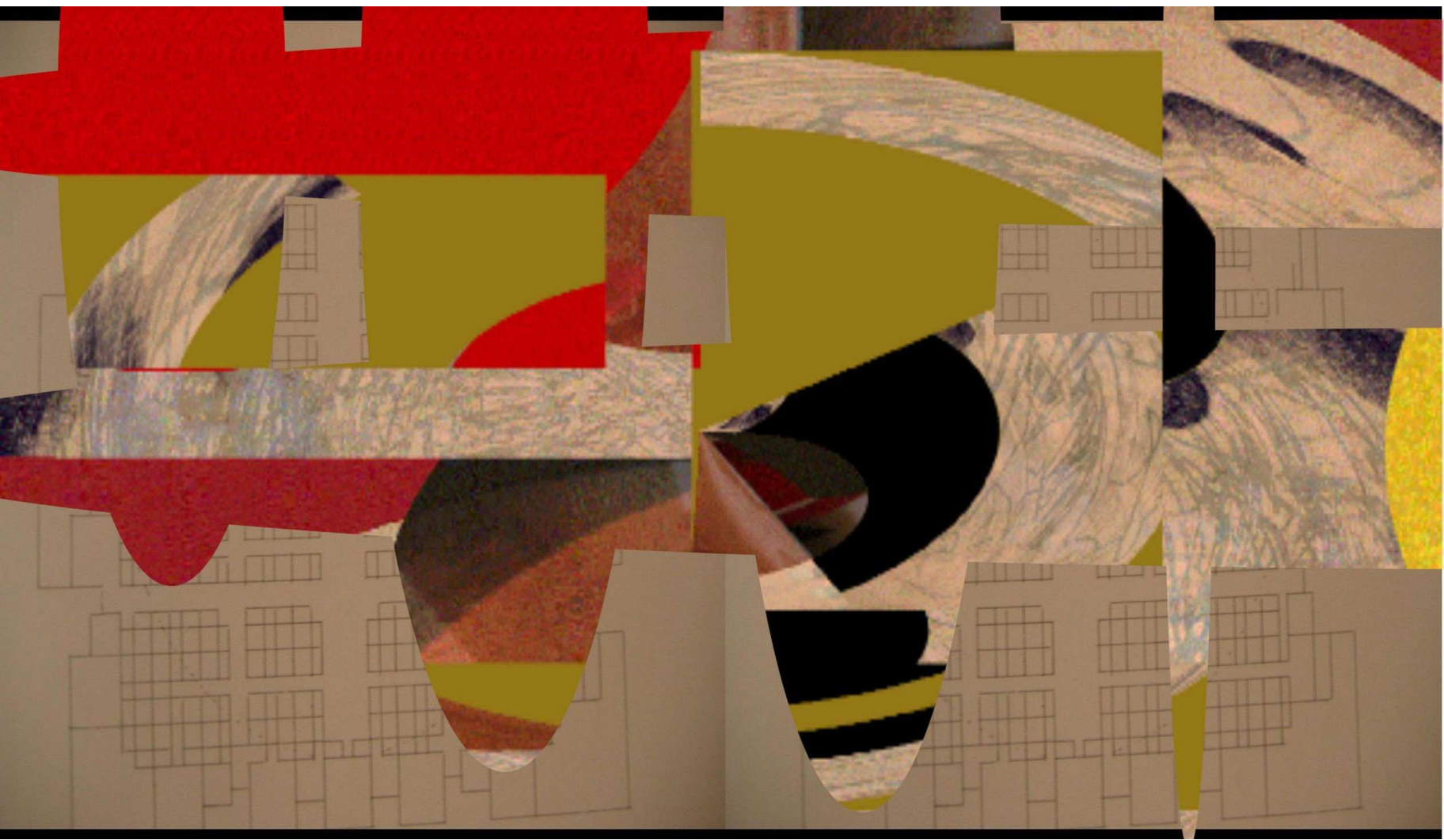




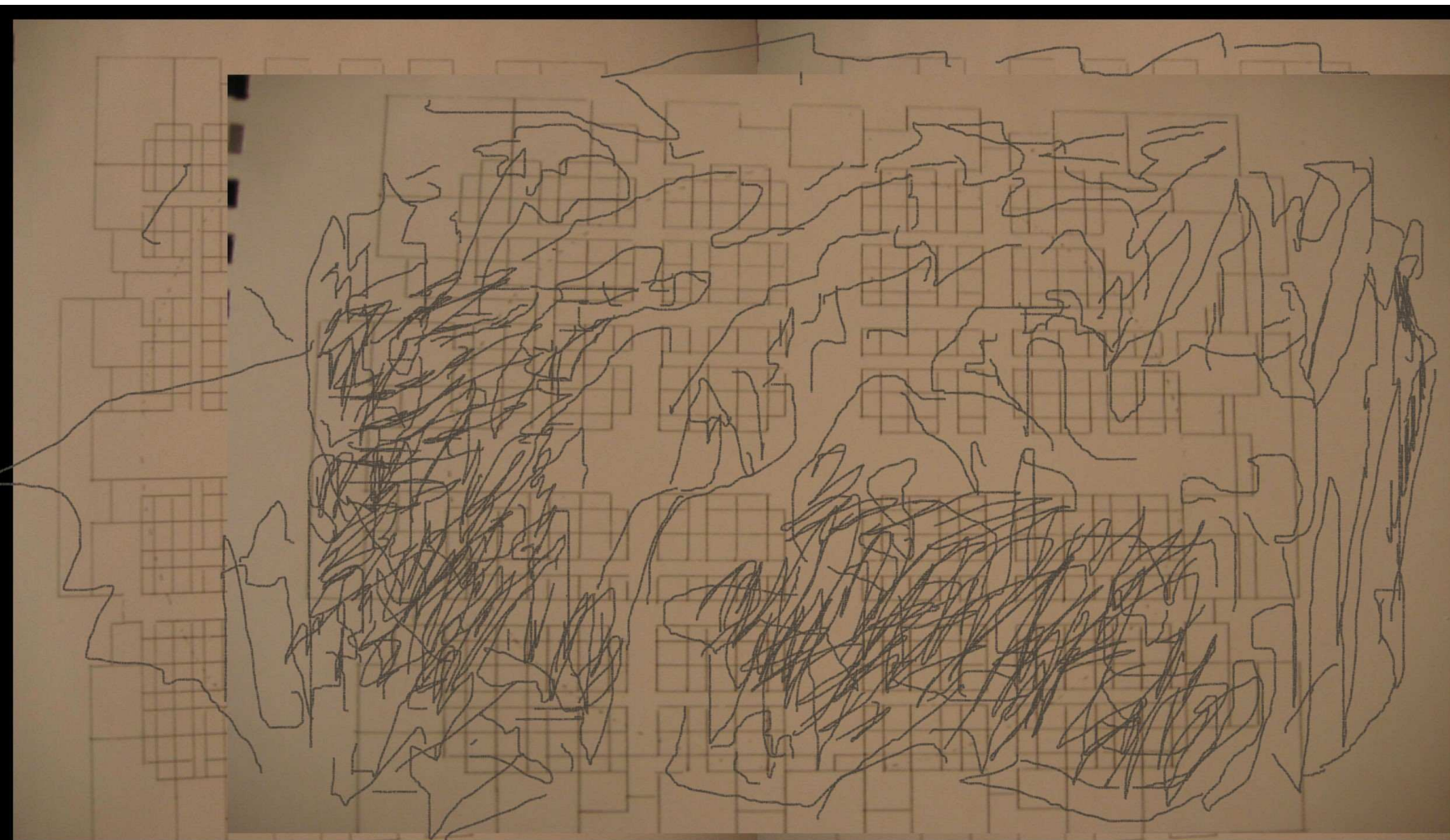




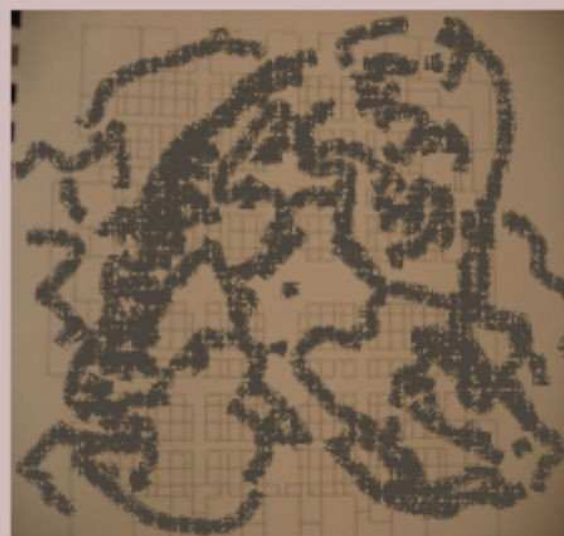
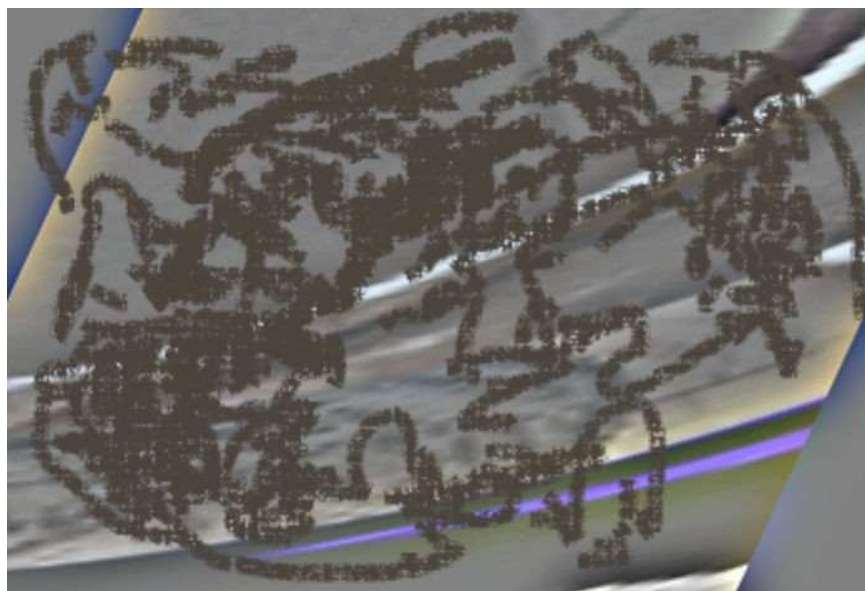




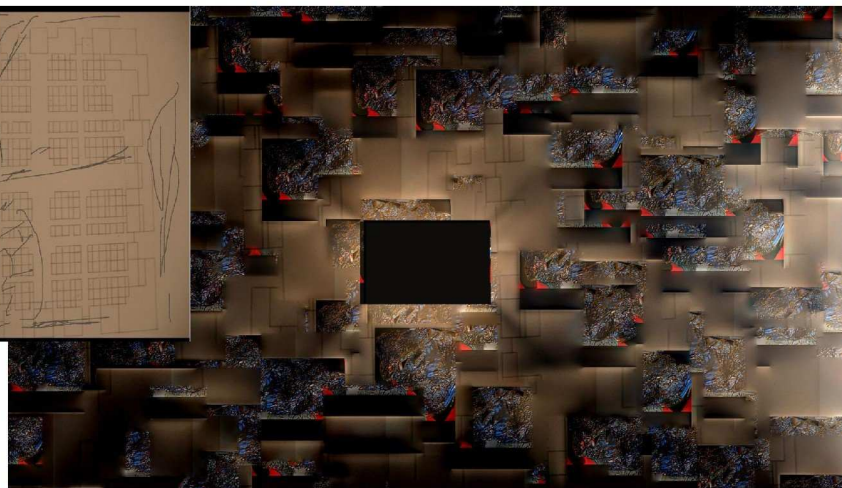






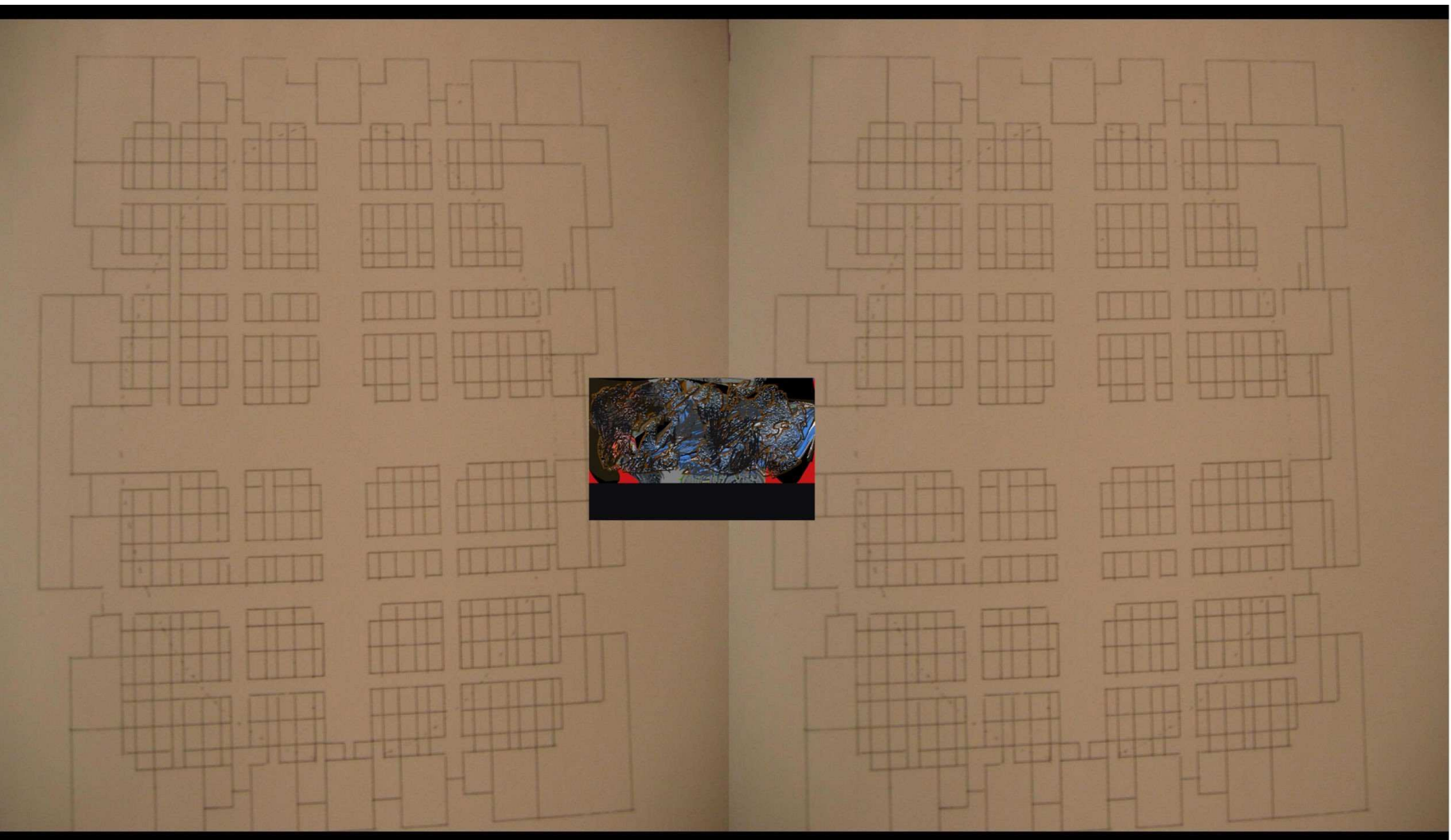




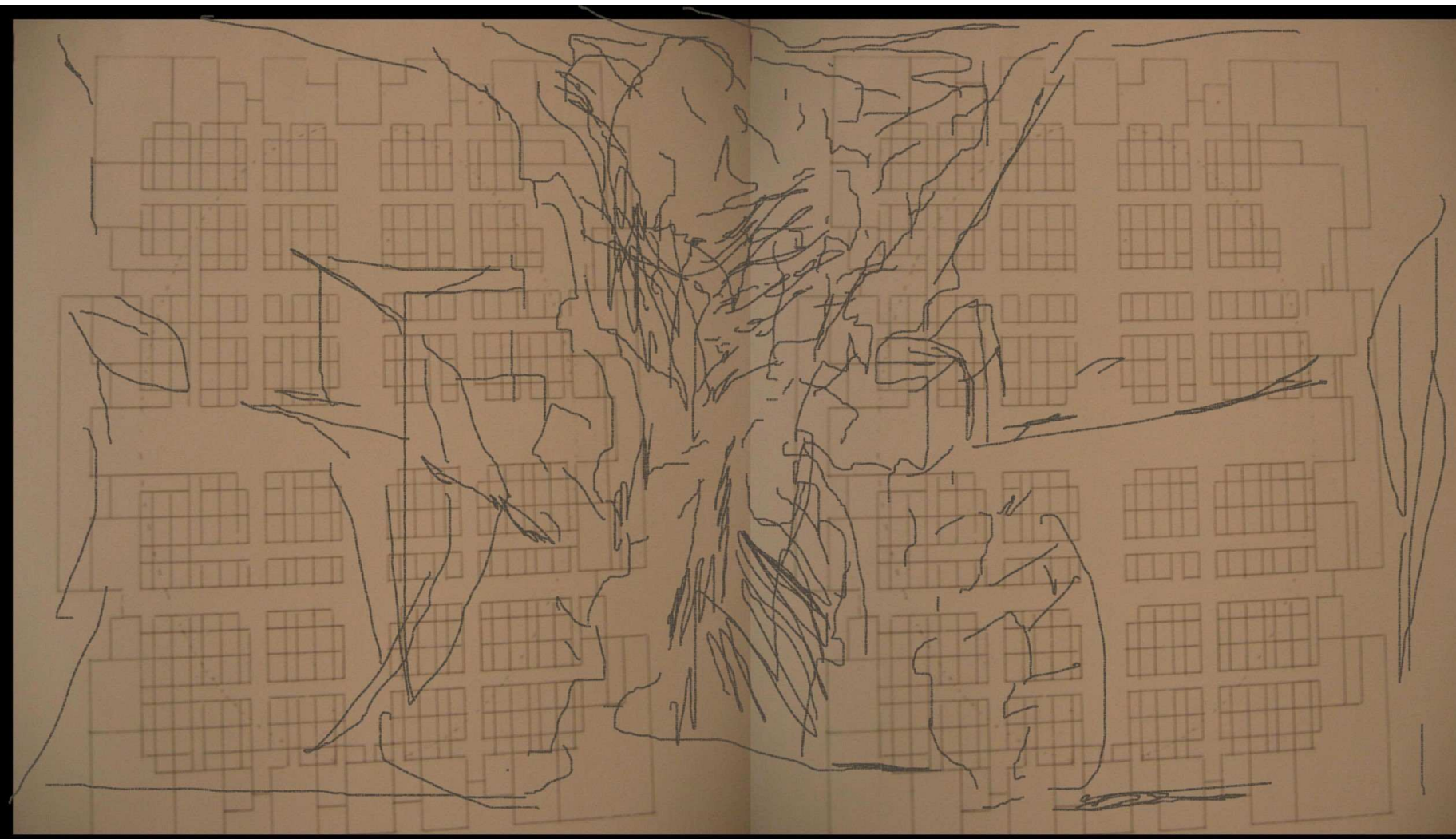


**SYNECHDOCHE**

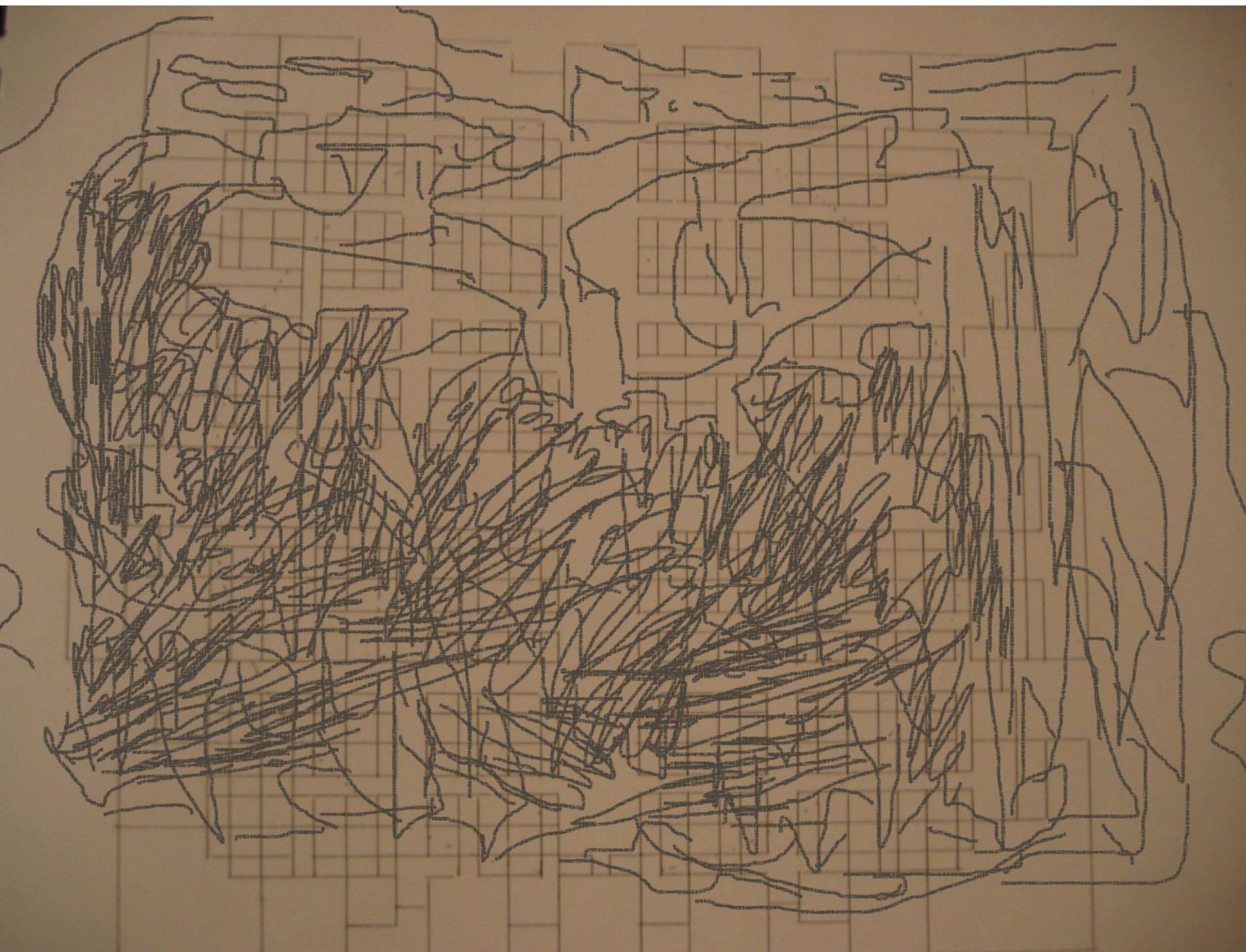




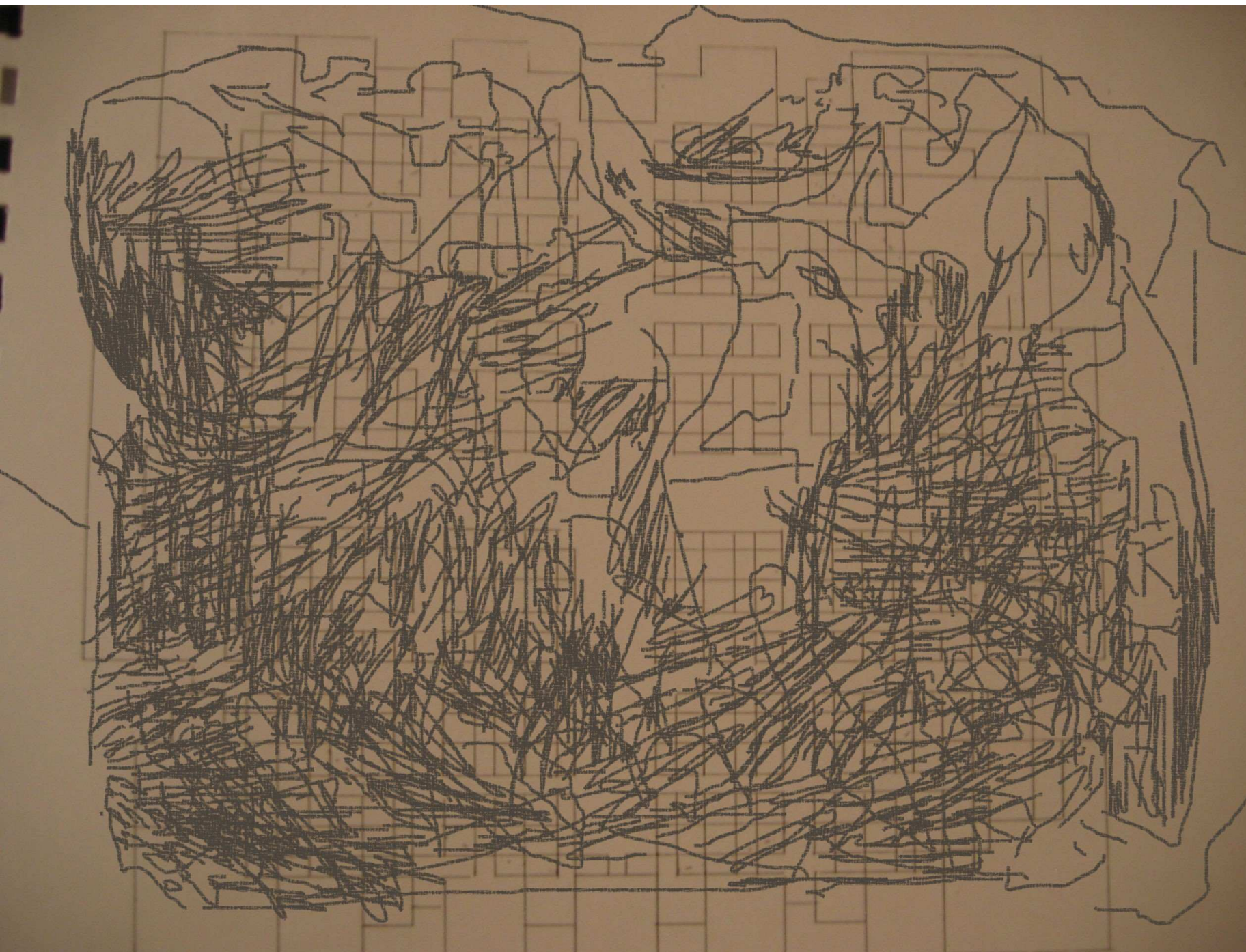




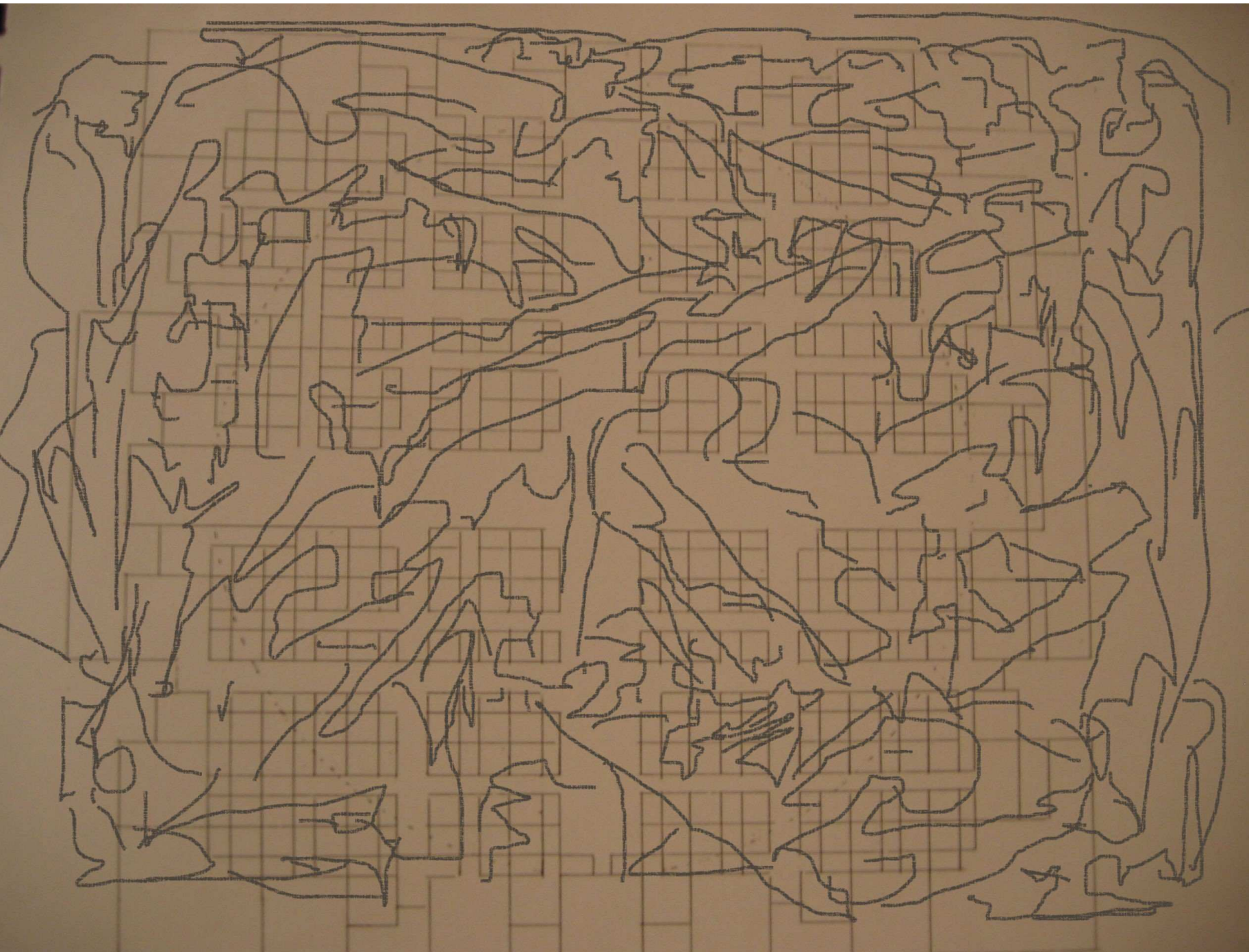




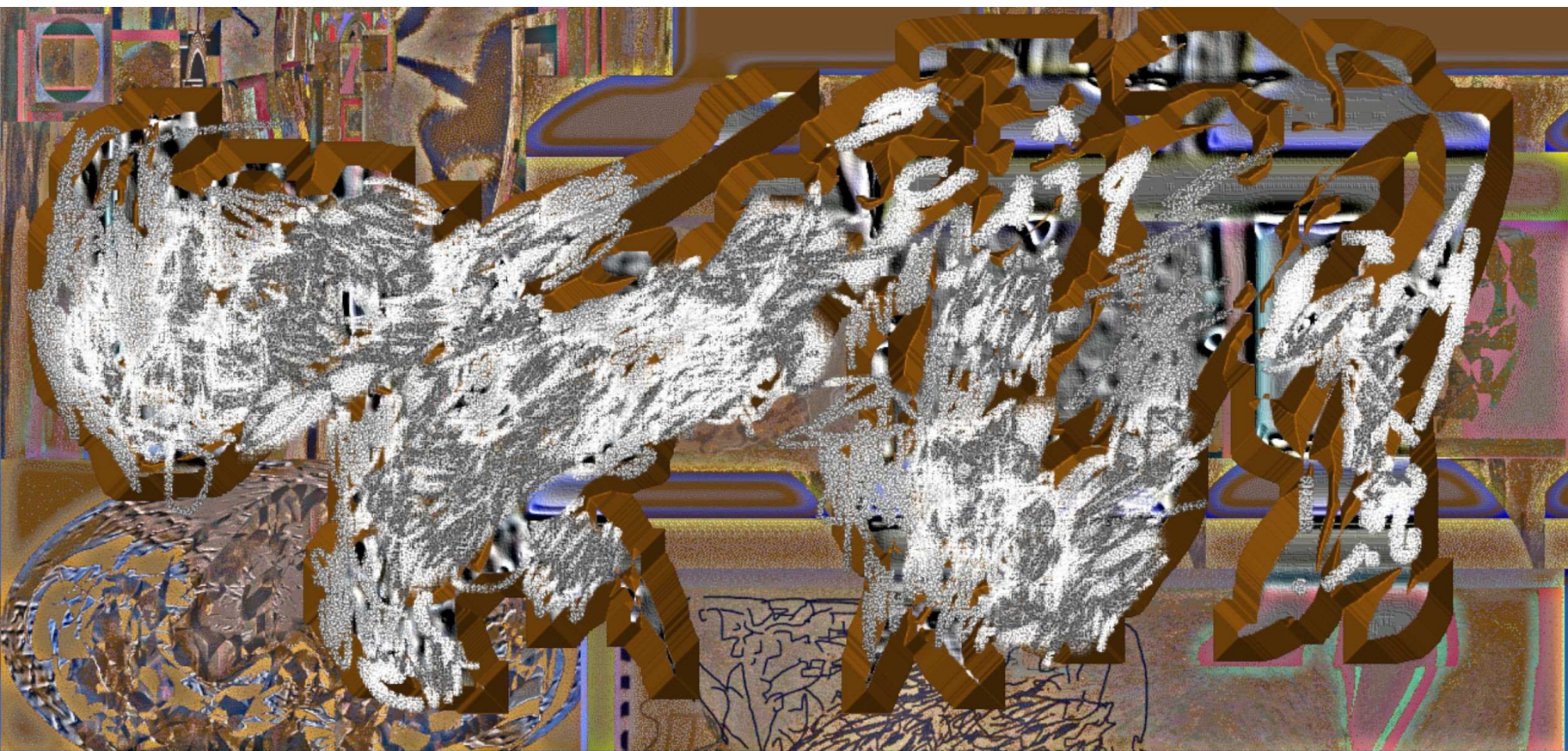




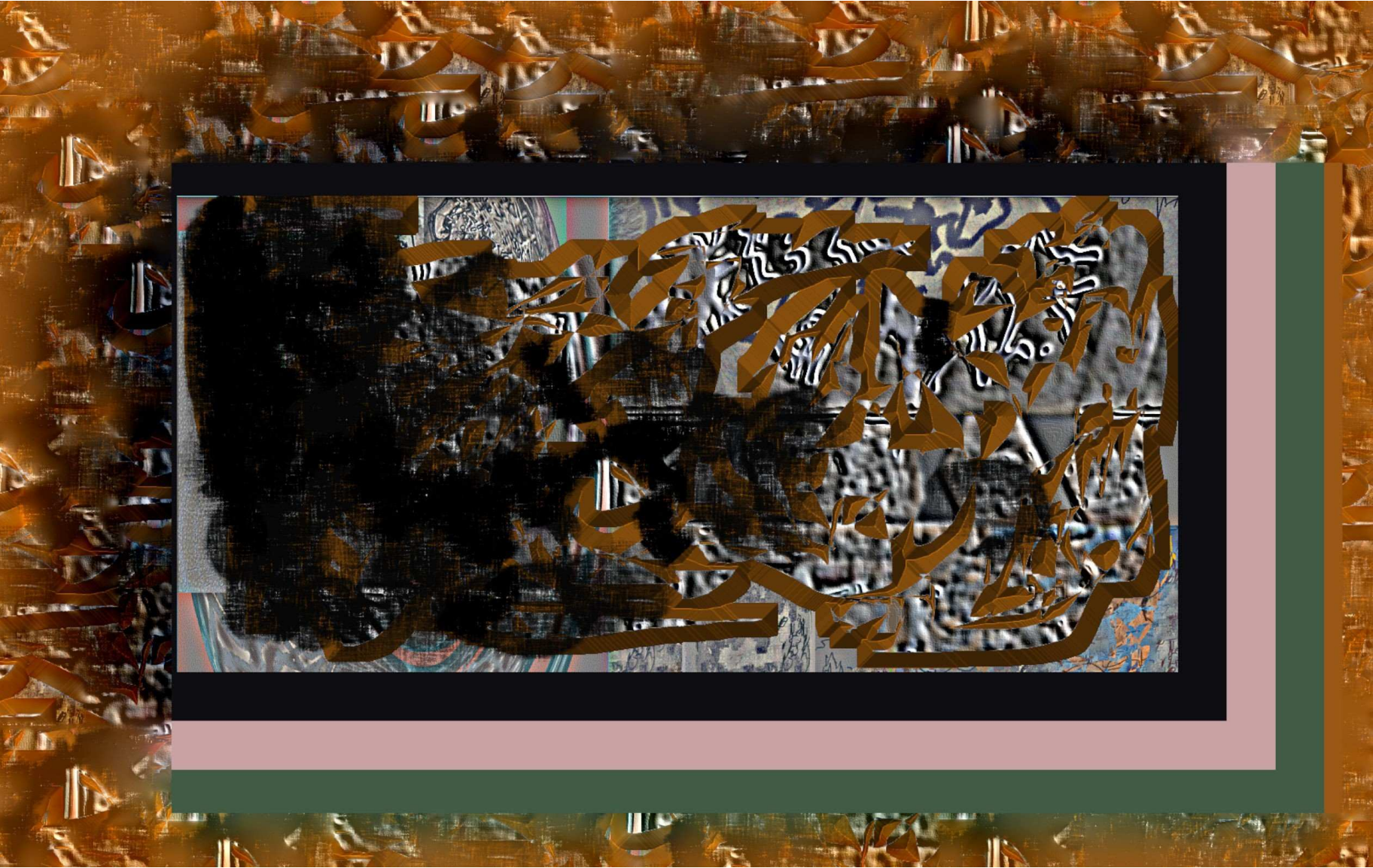












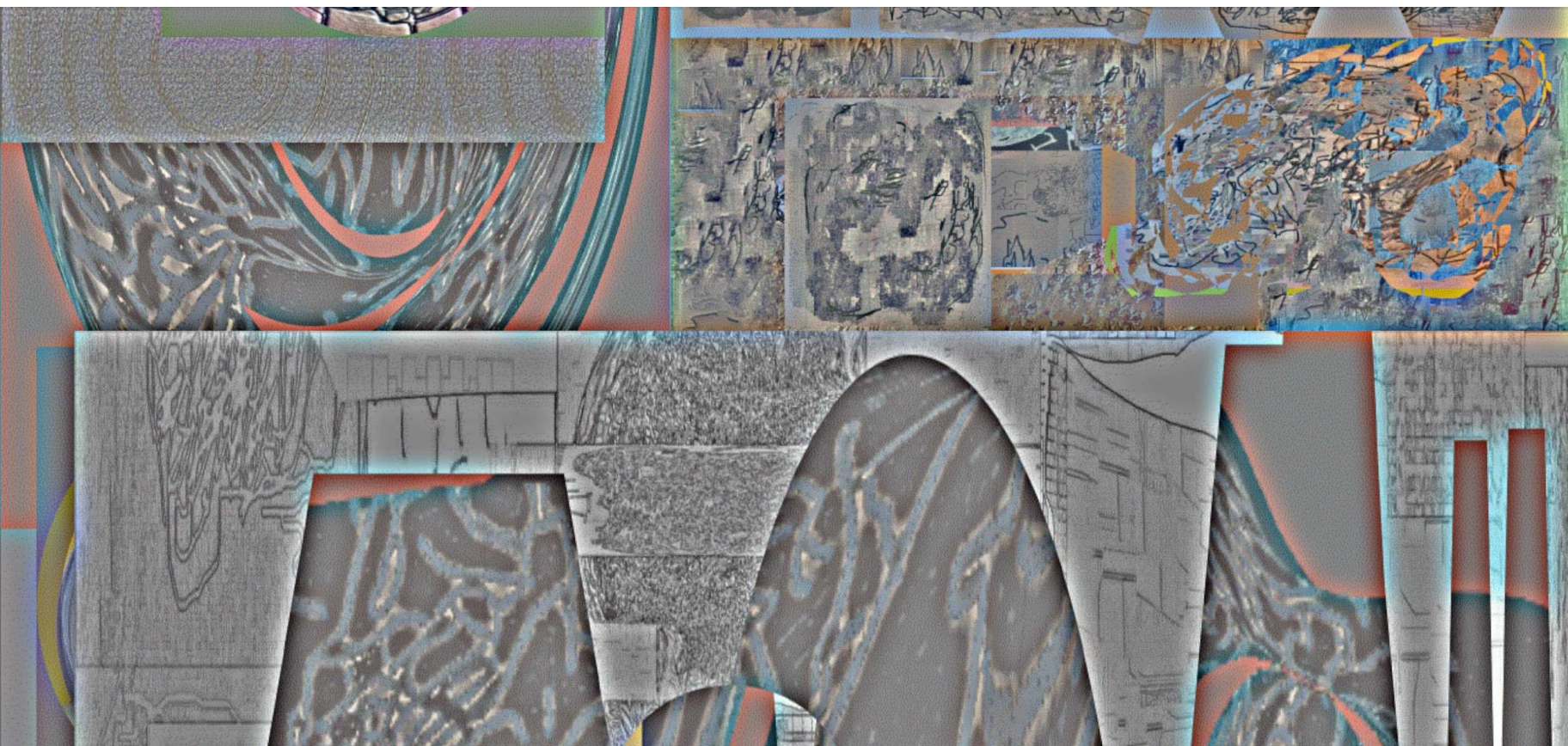




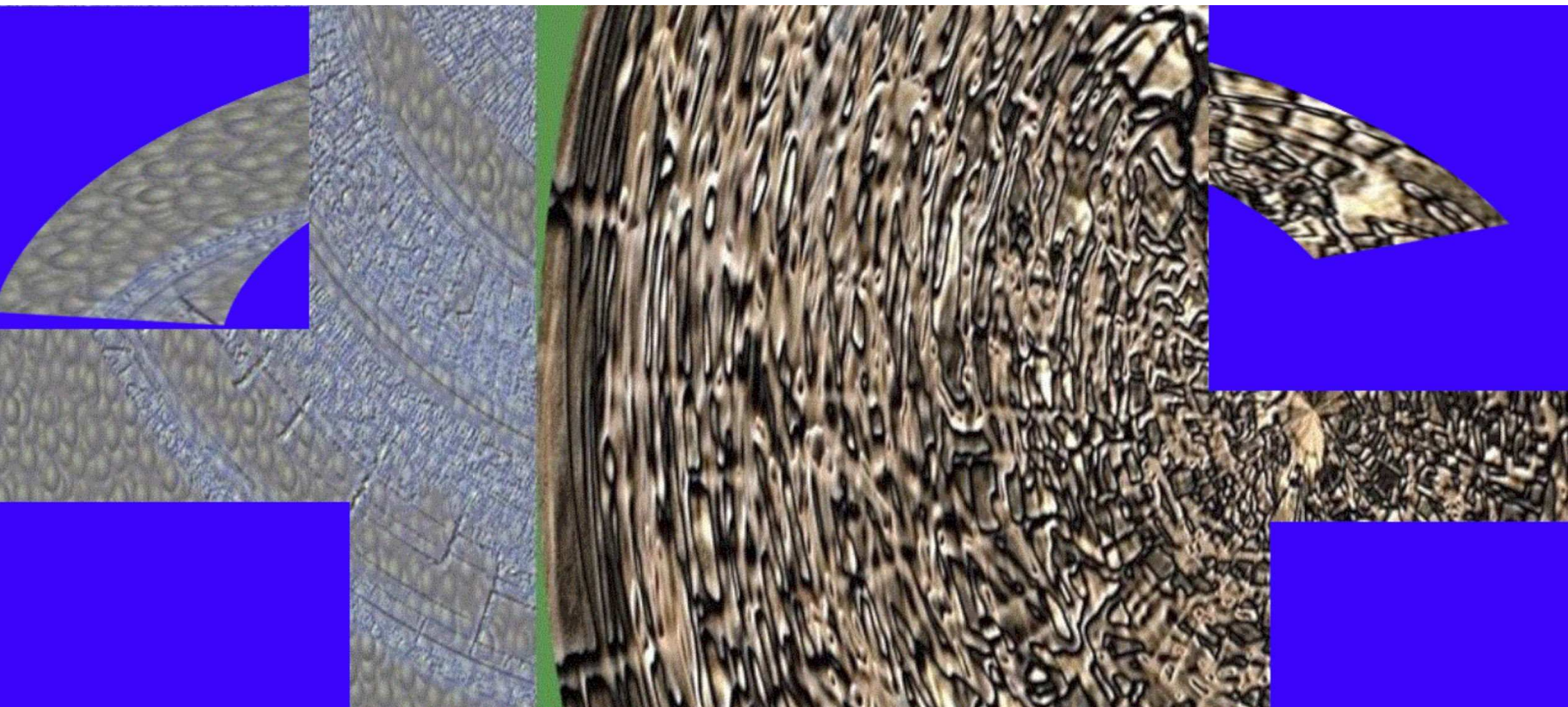




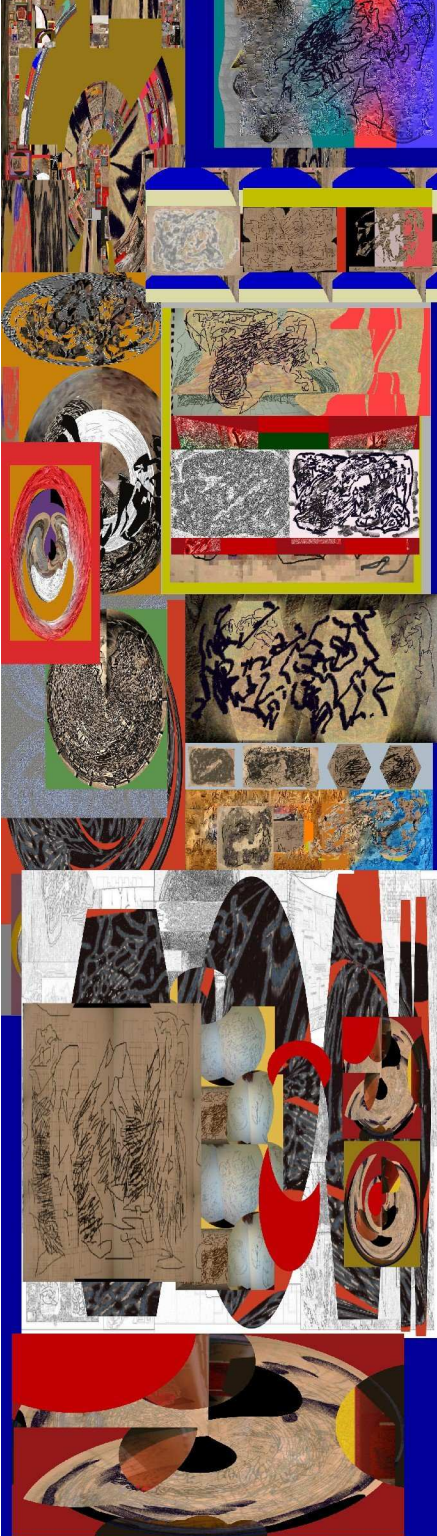












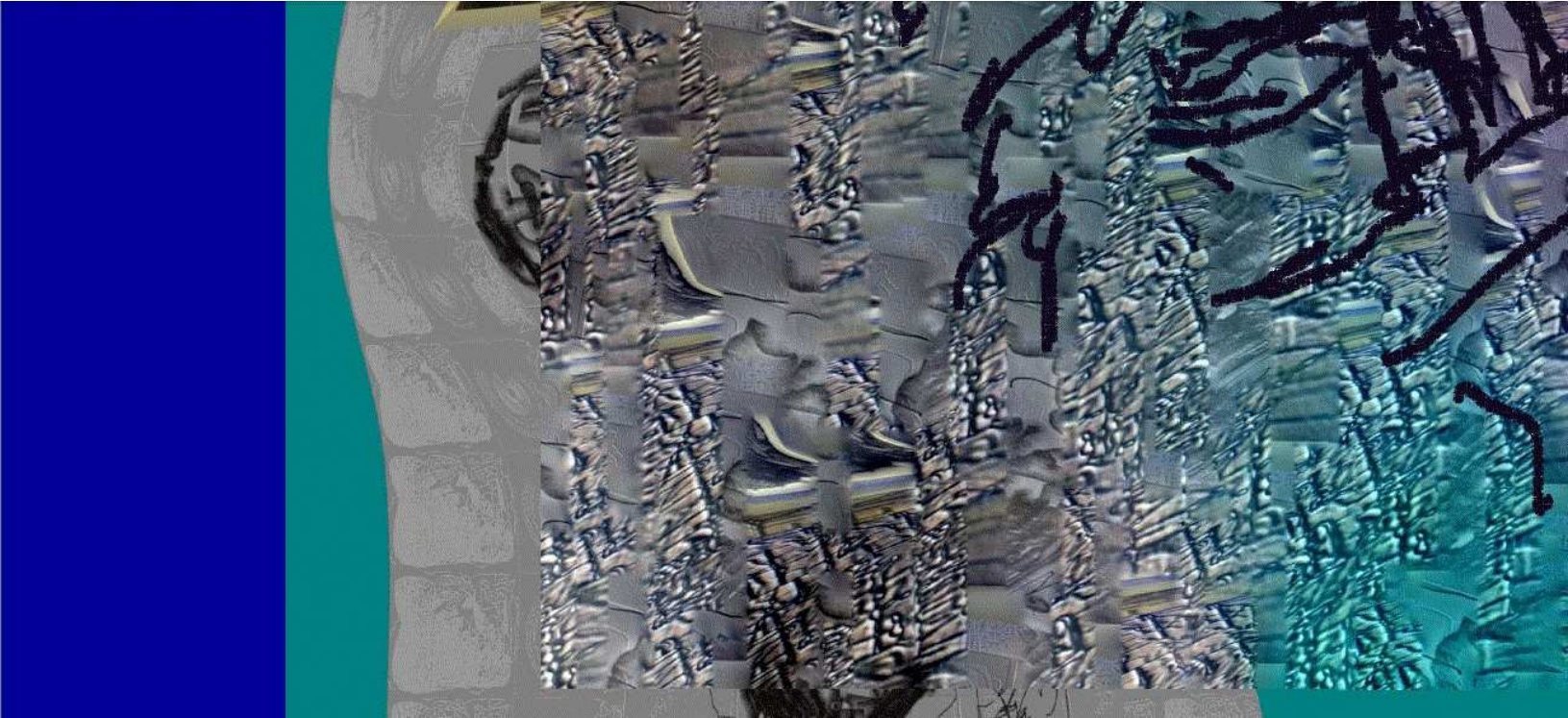




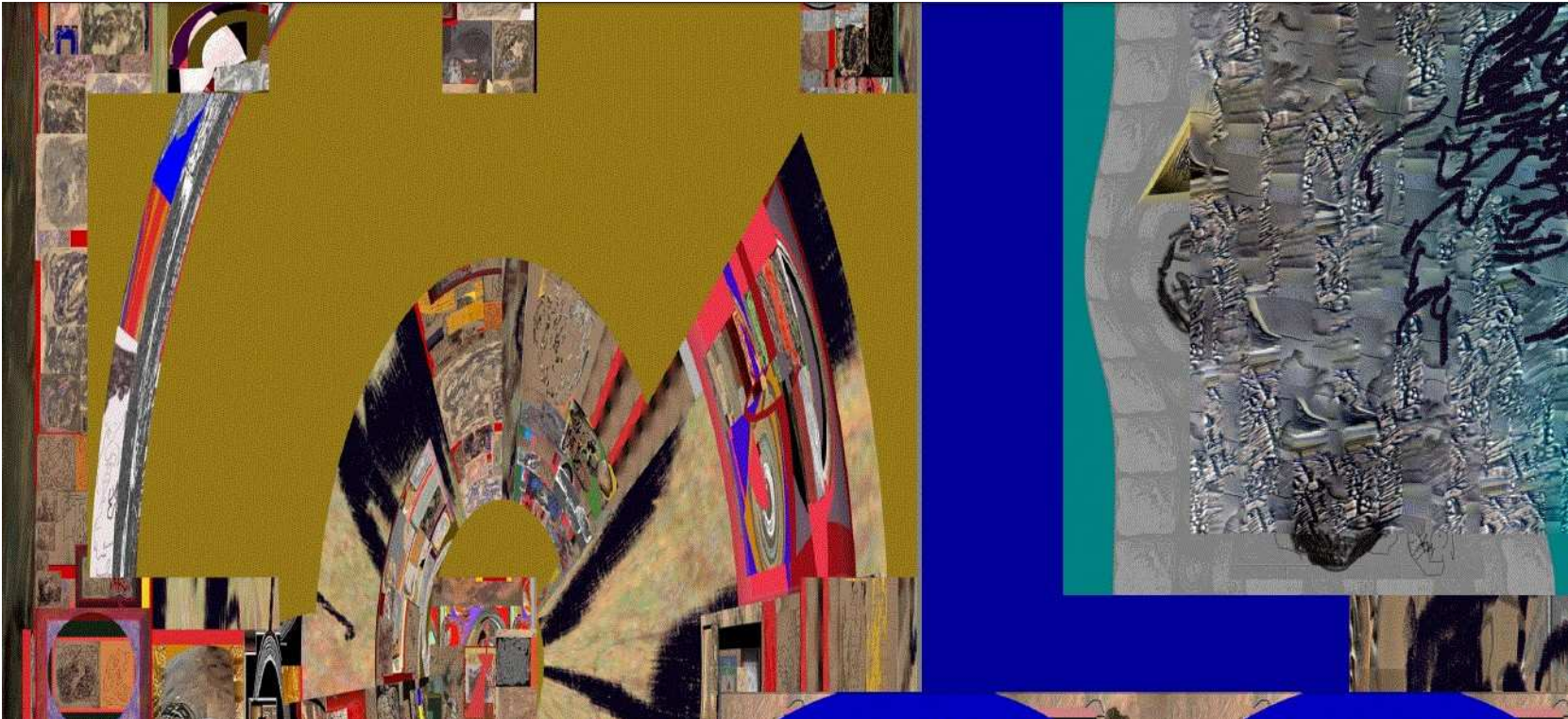




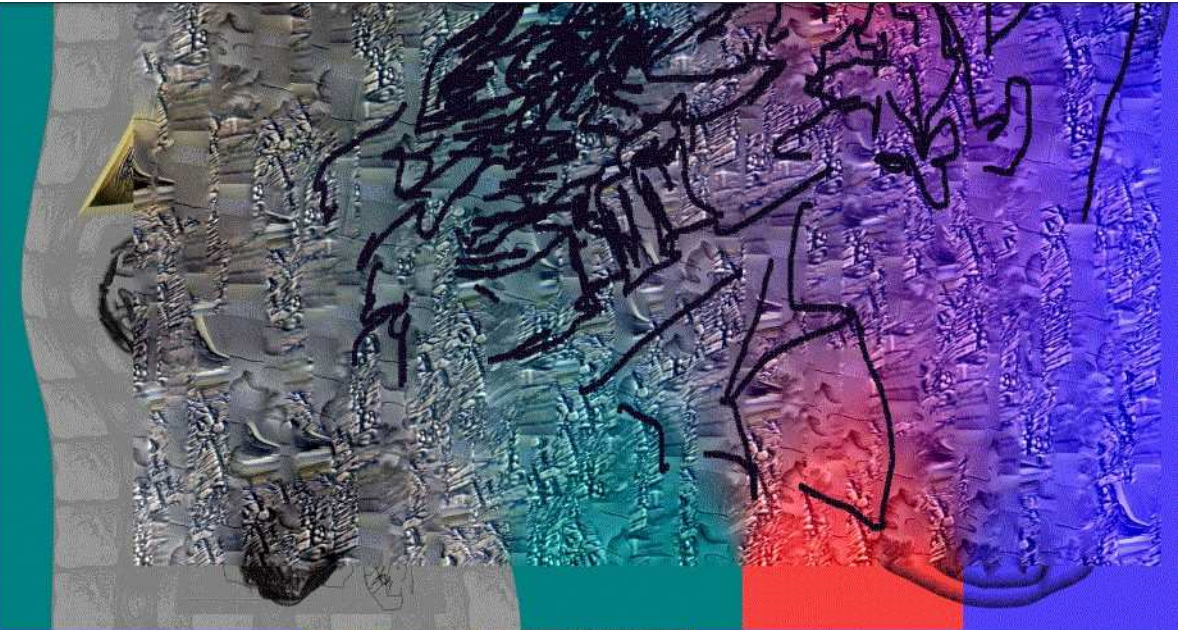
















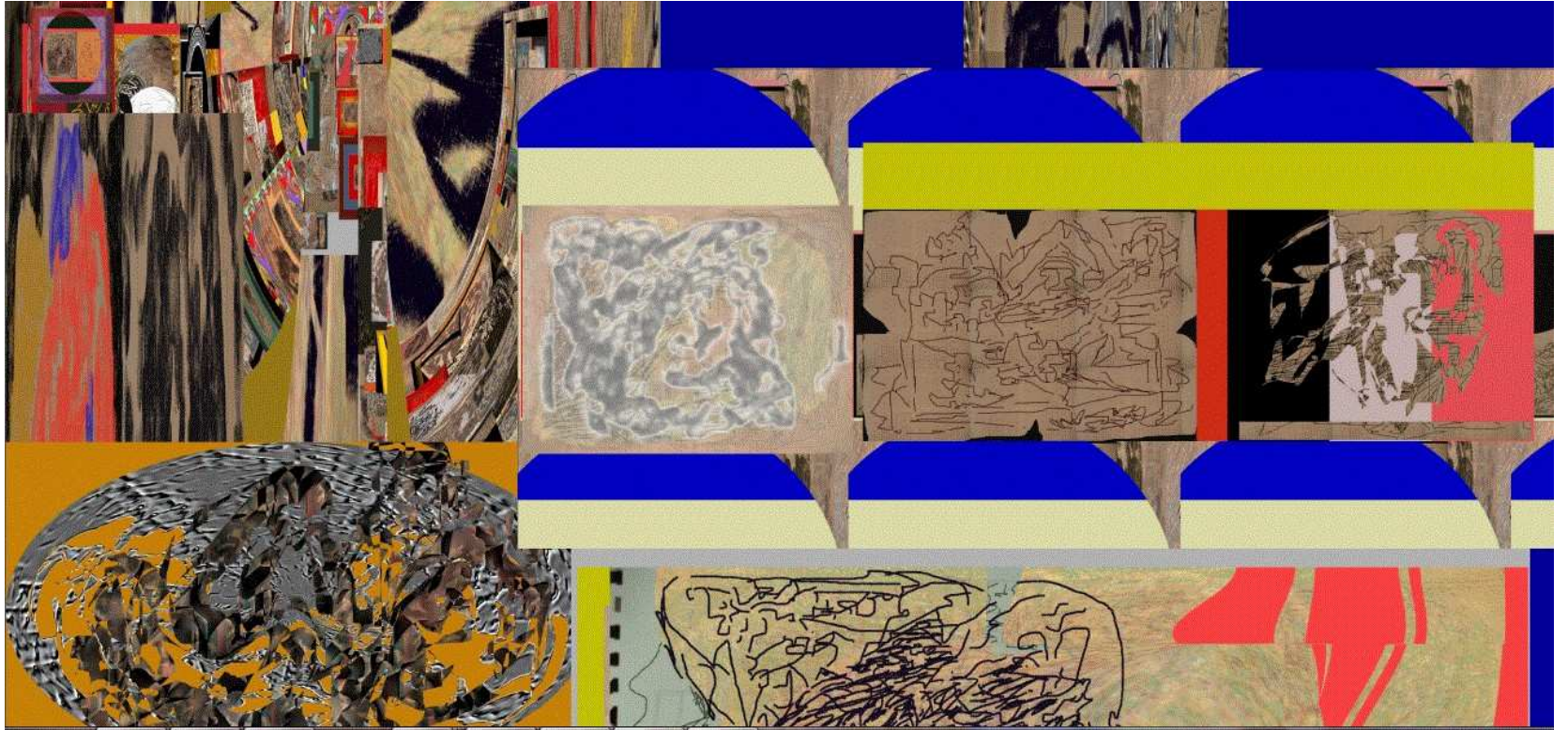




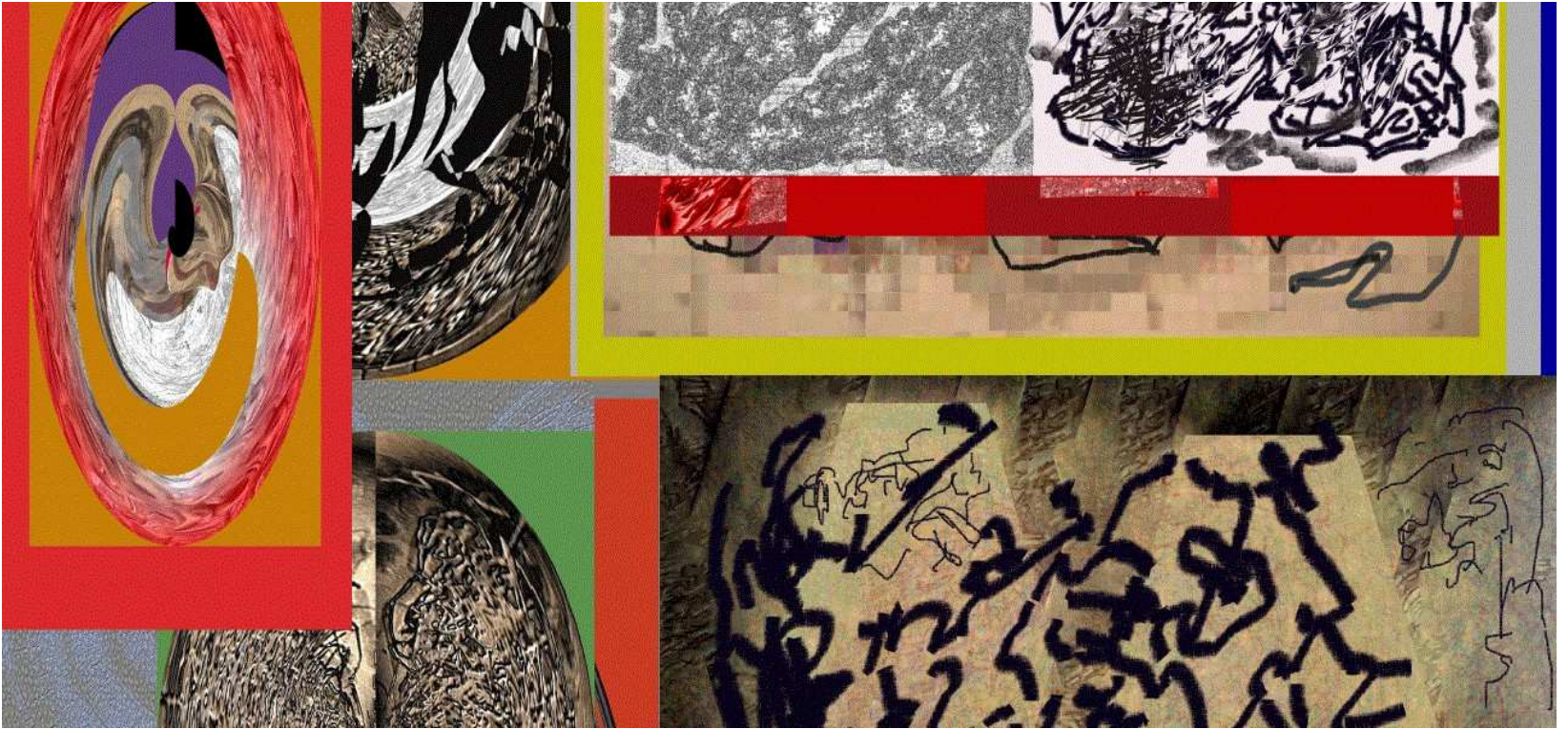








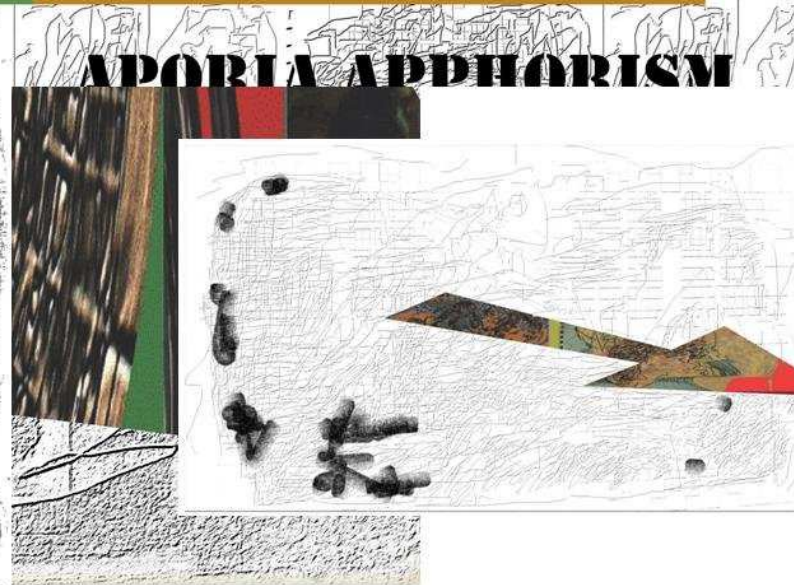
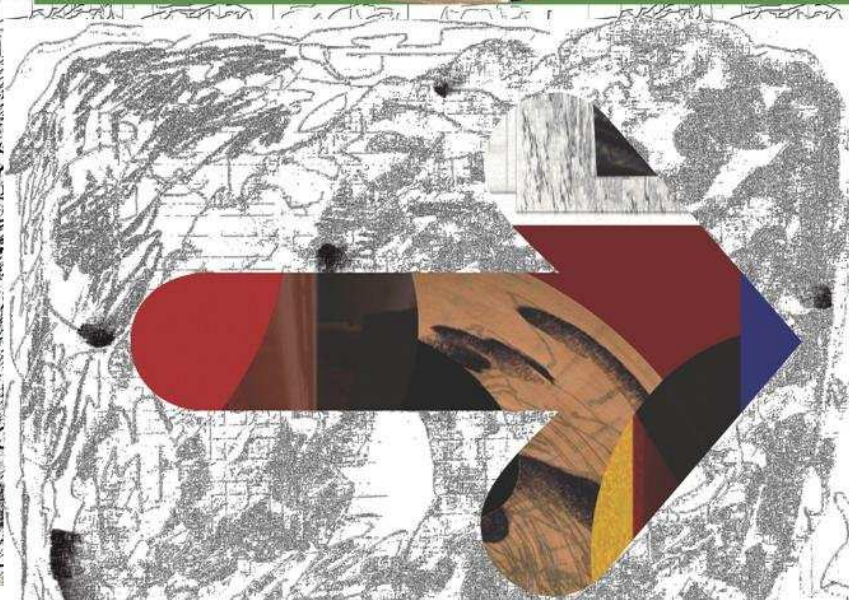
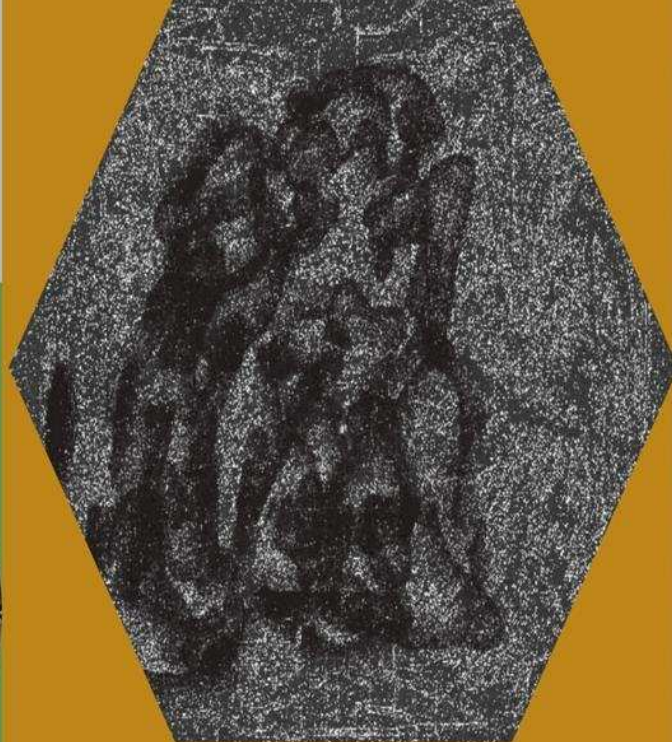






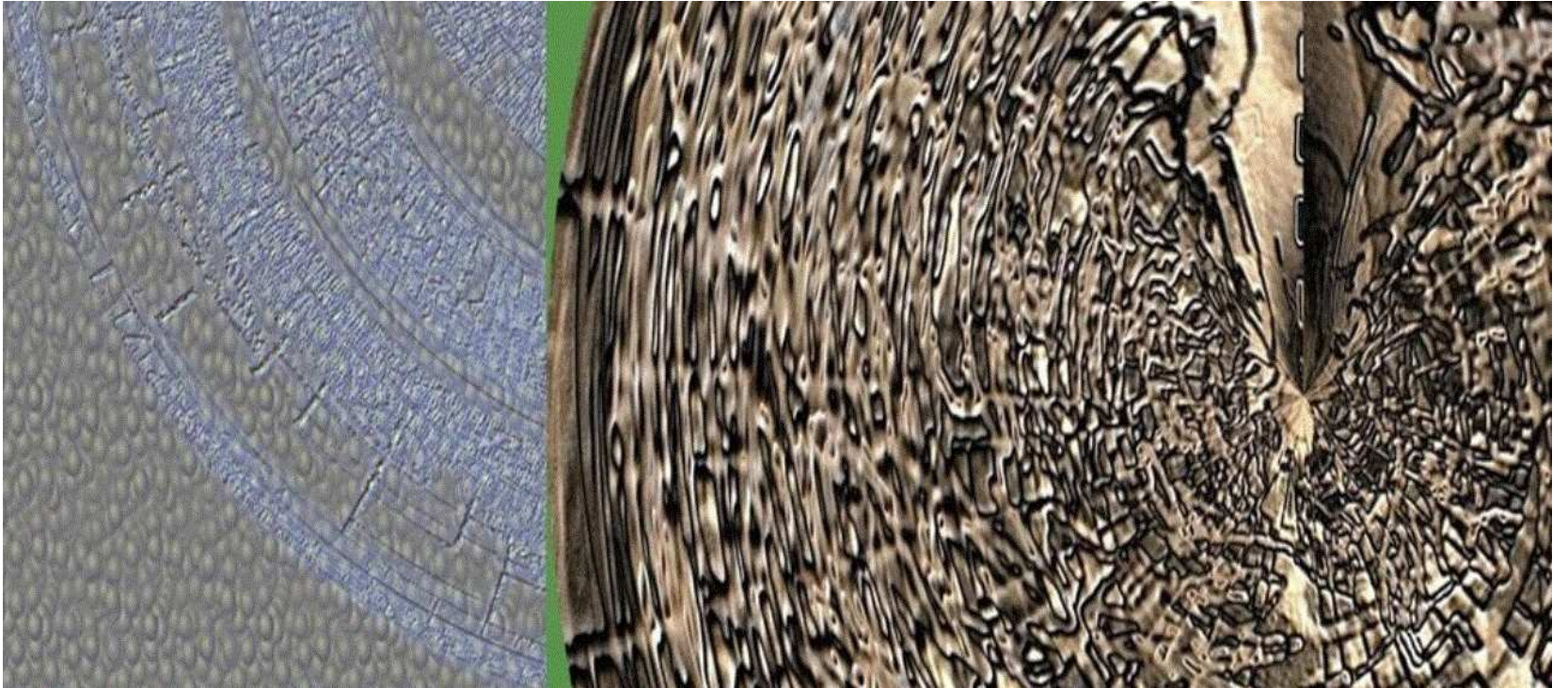
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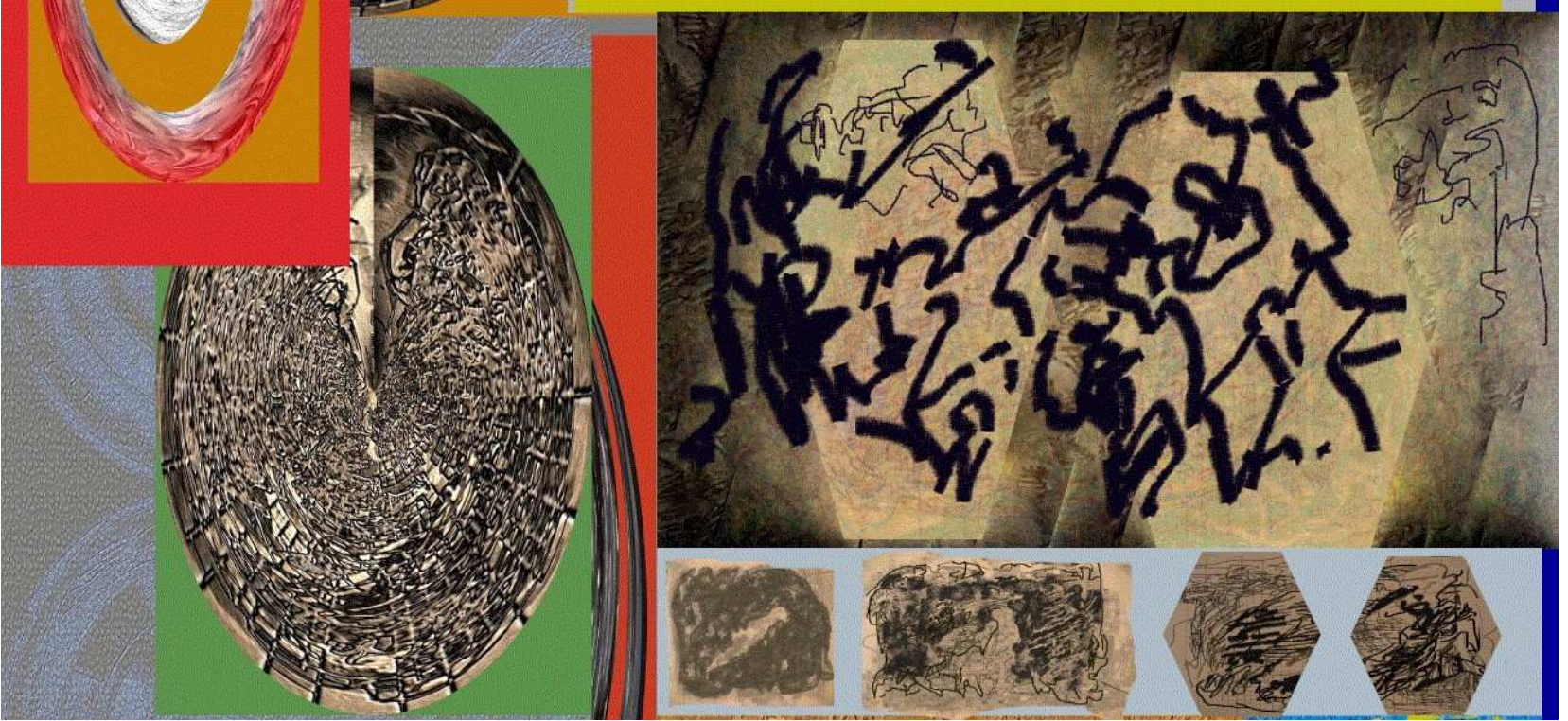


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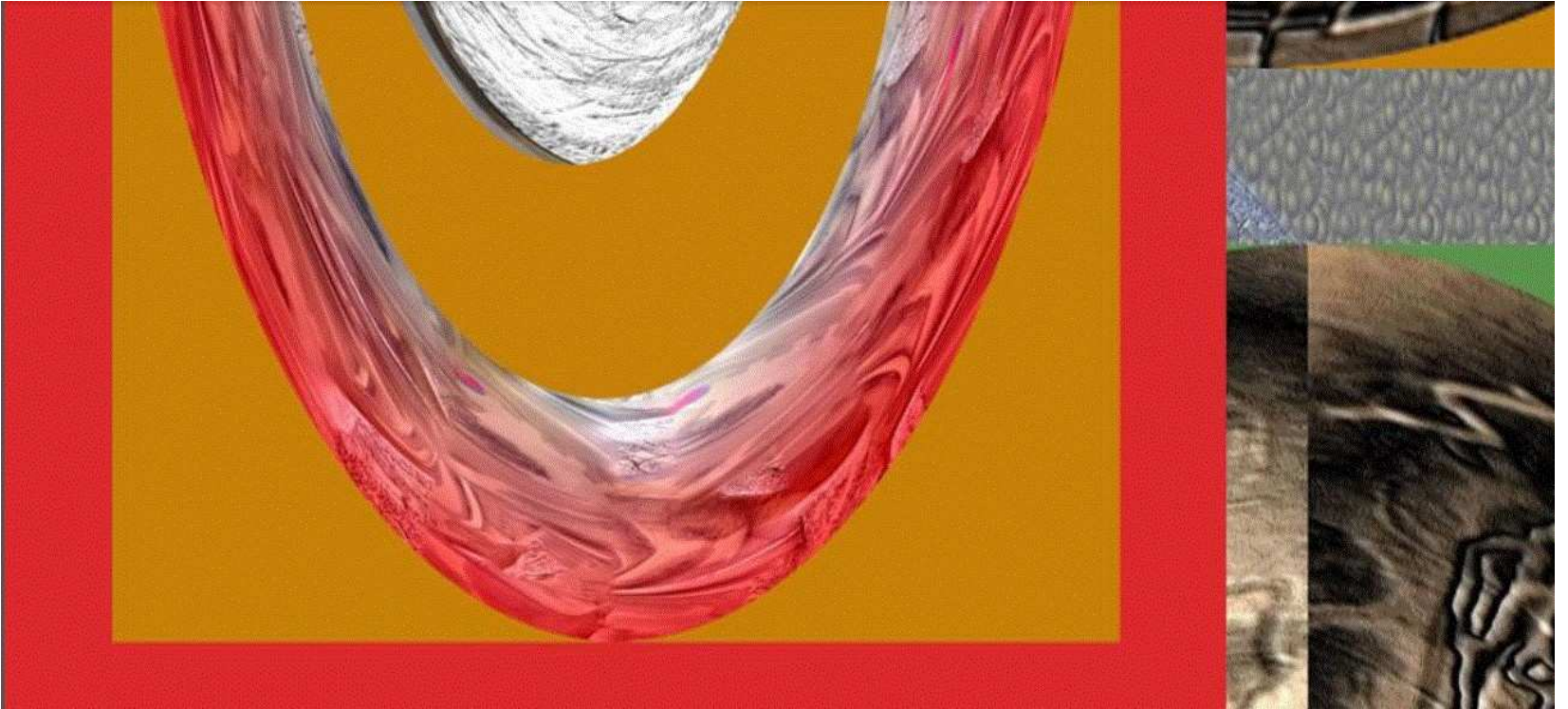




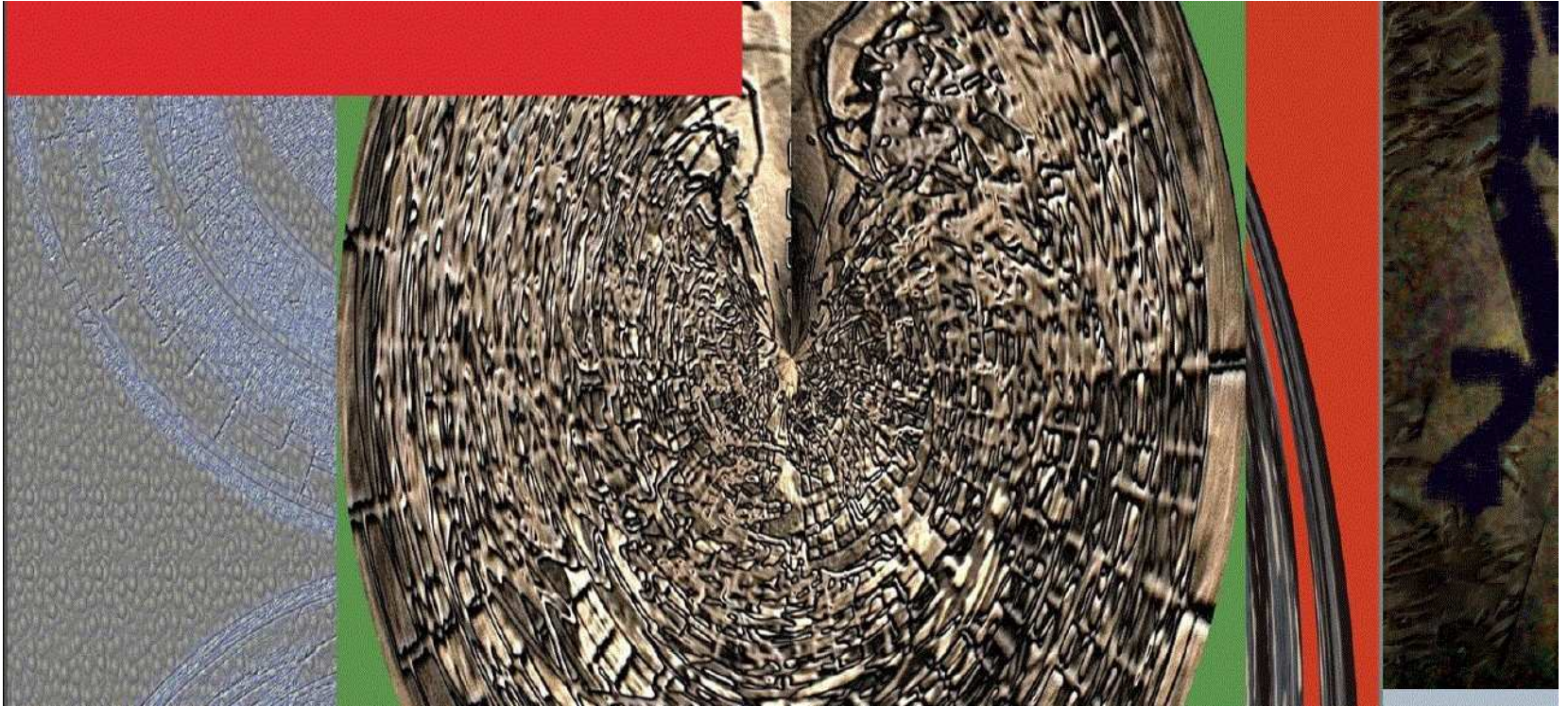




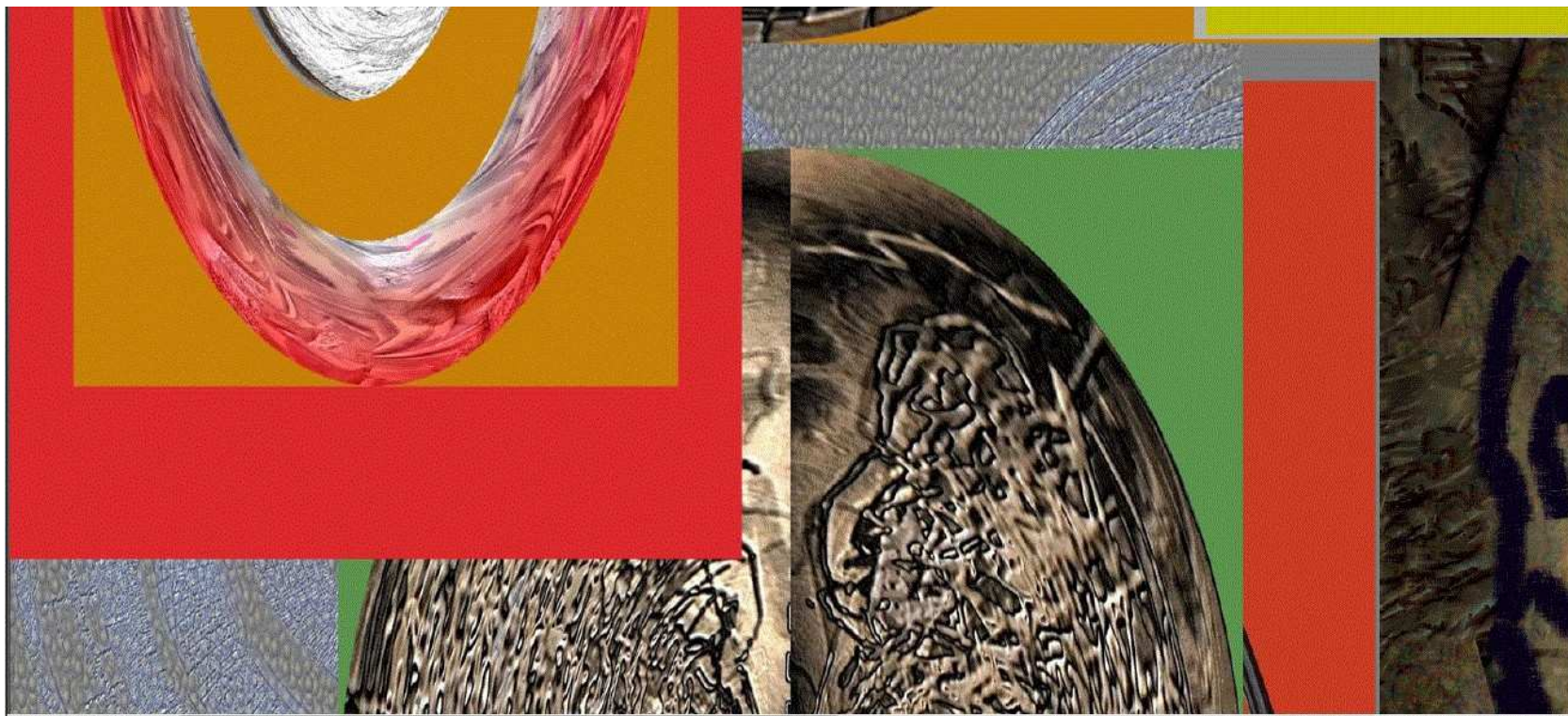




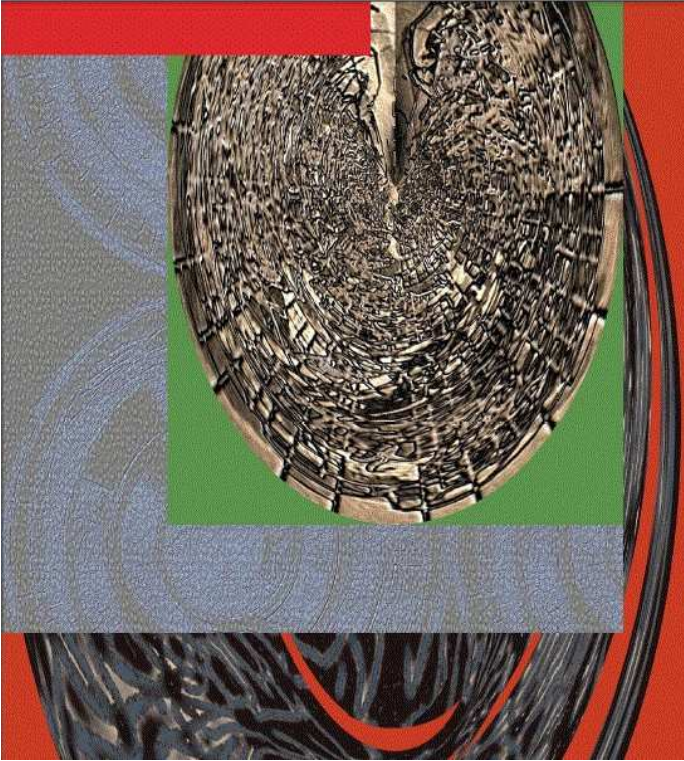




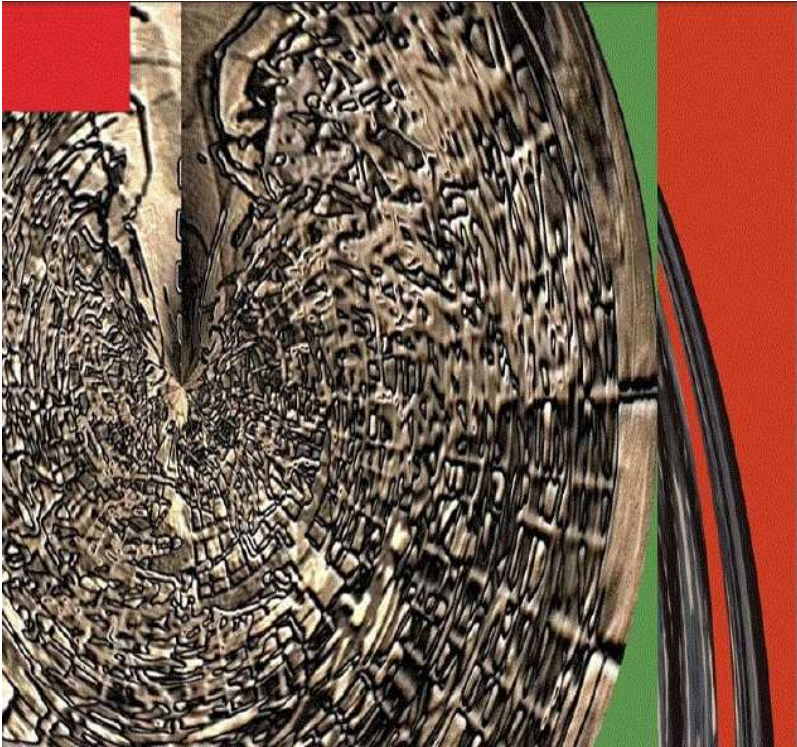




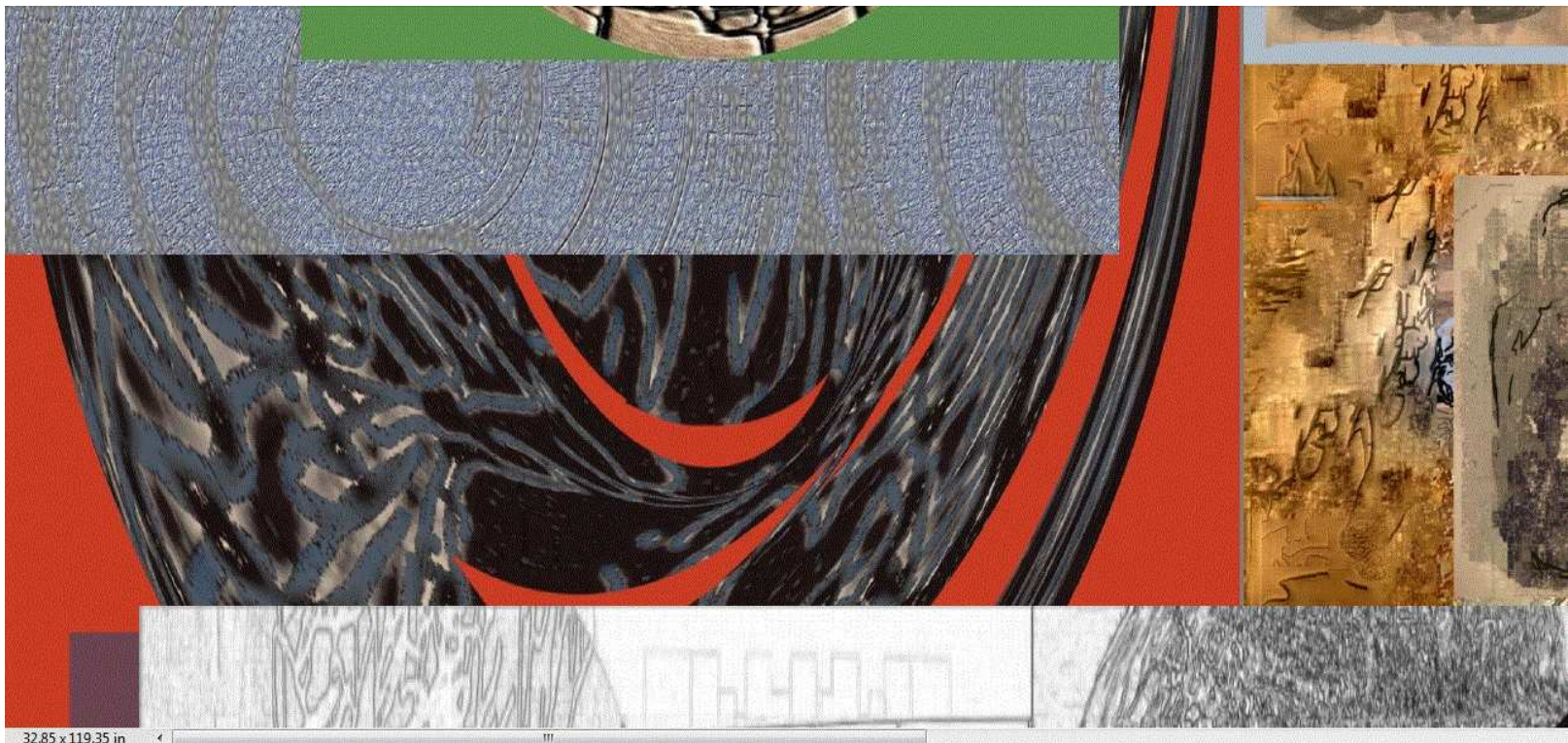












32.85 x 119.35 in





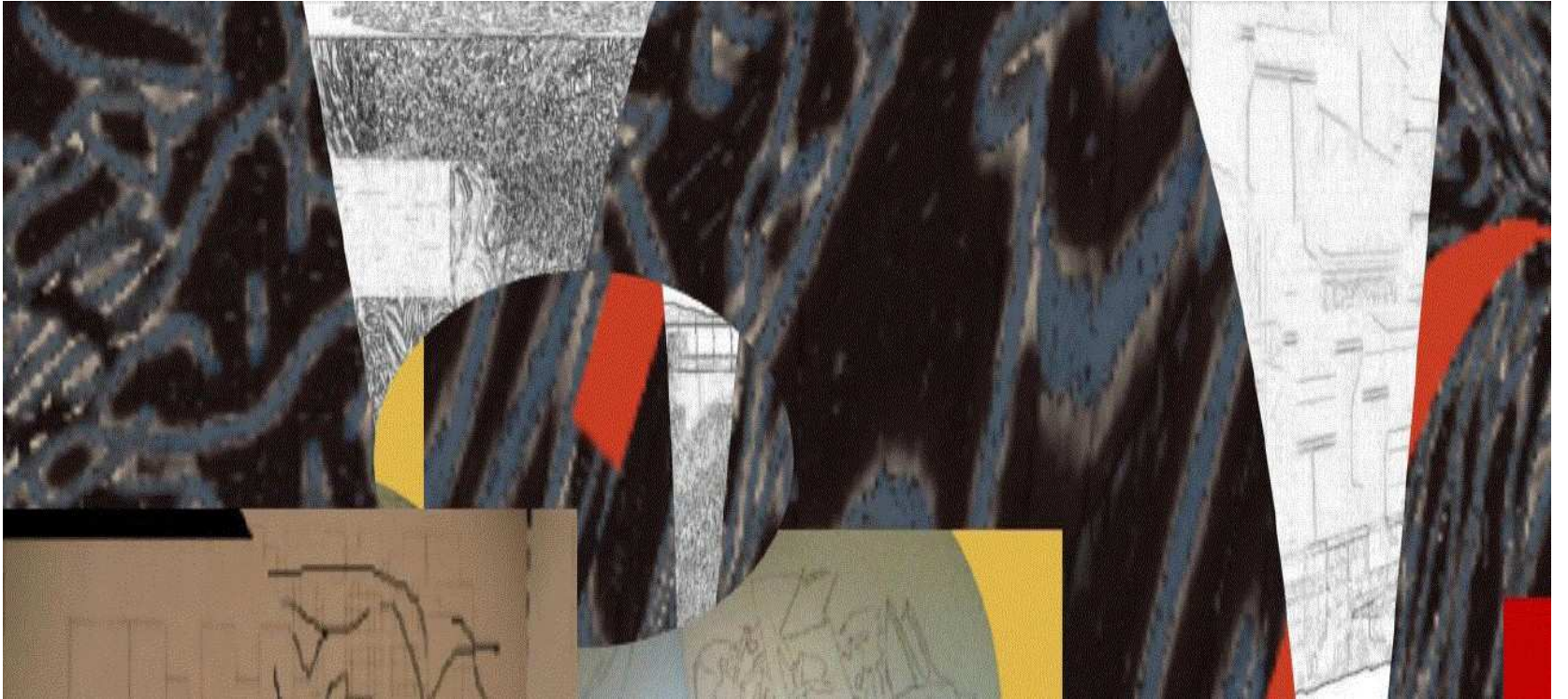




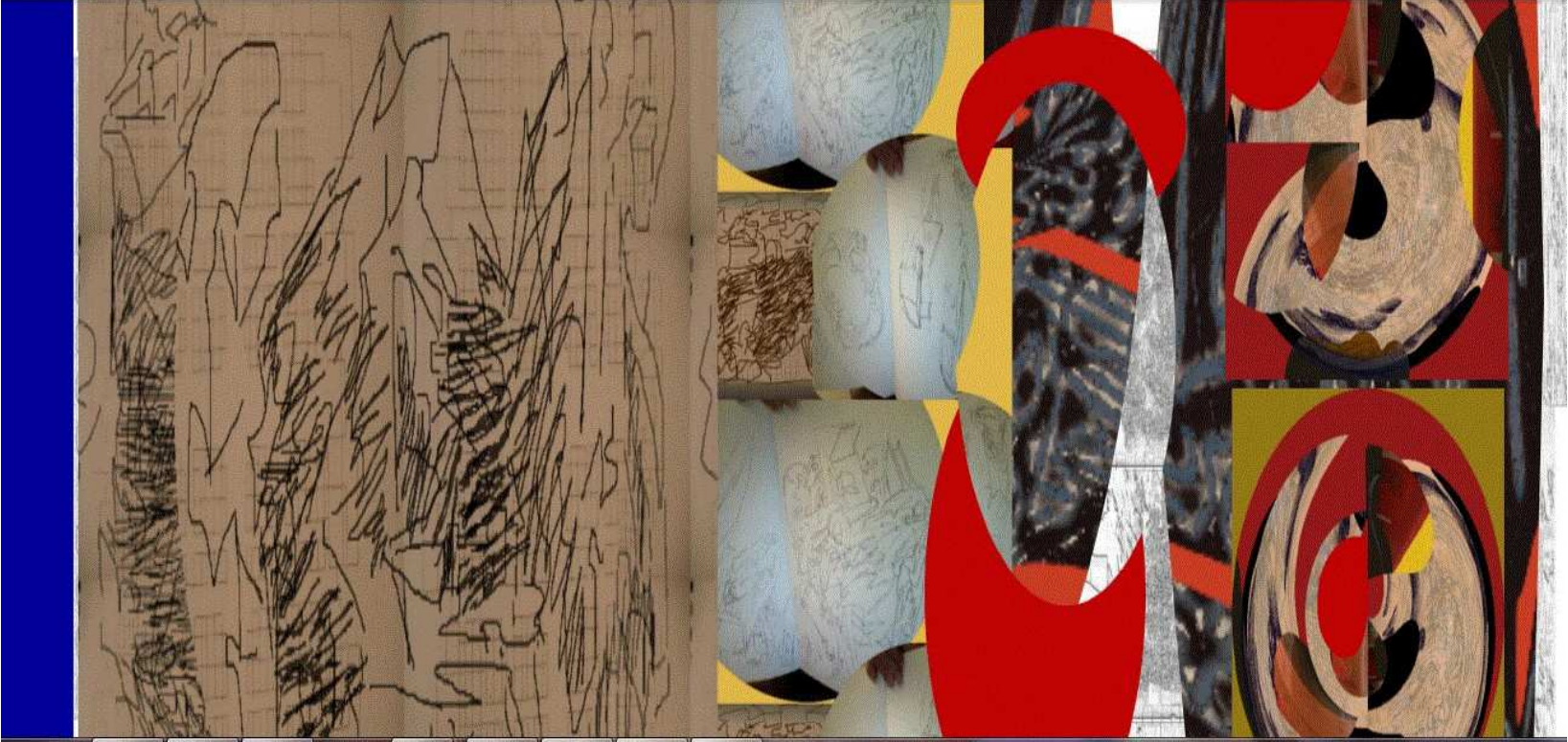








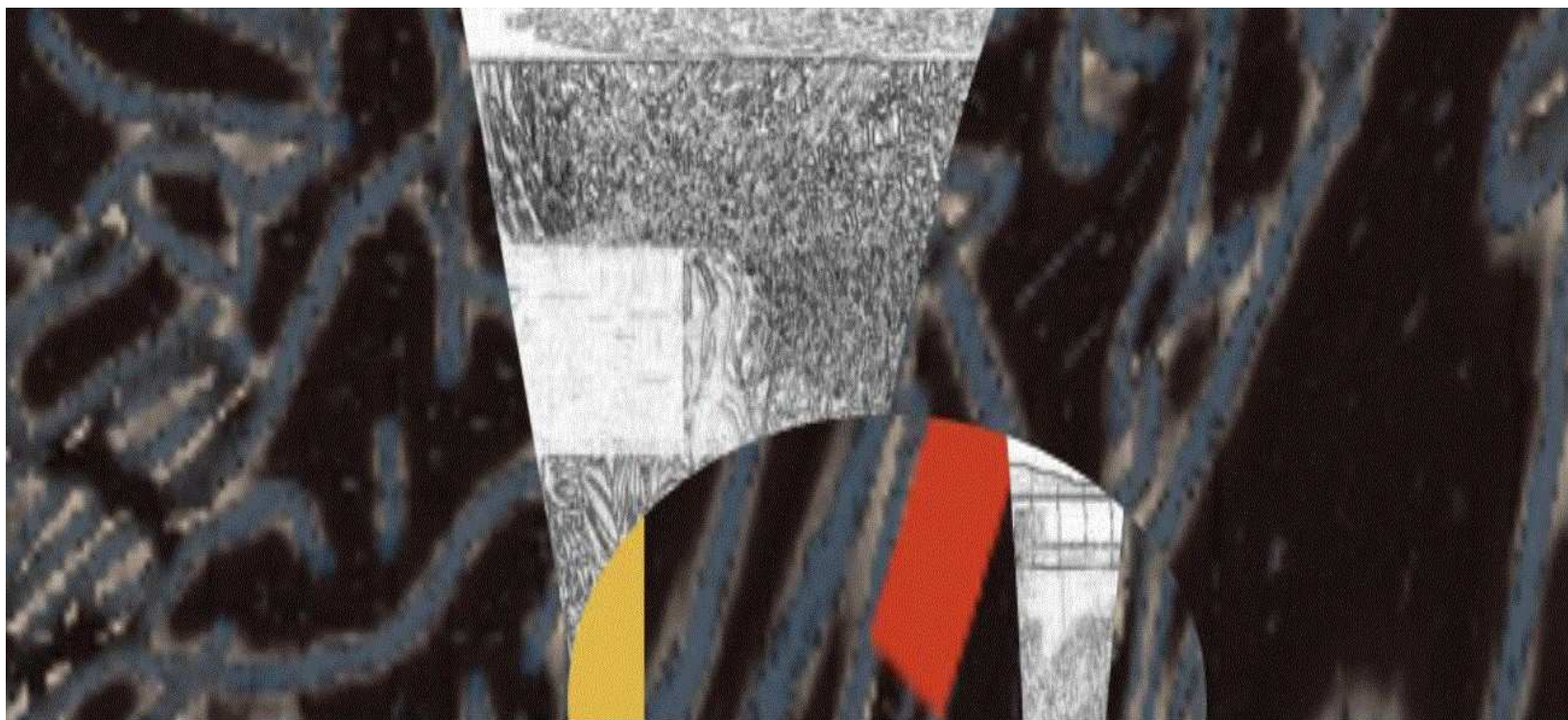




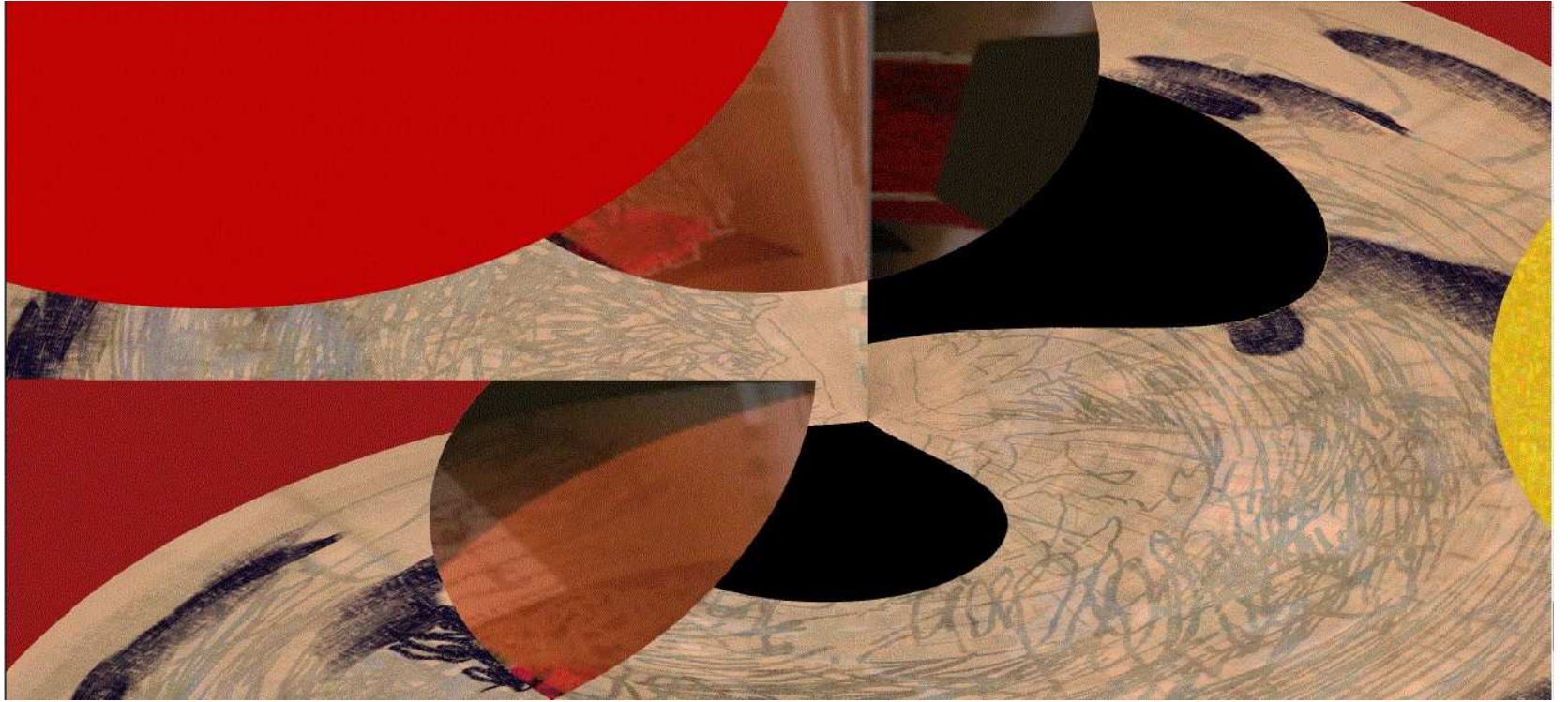




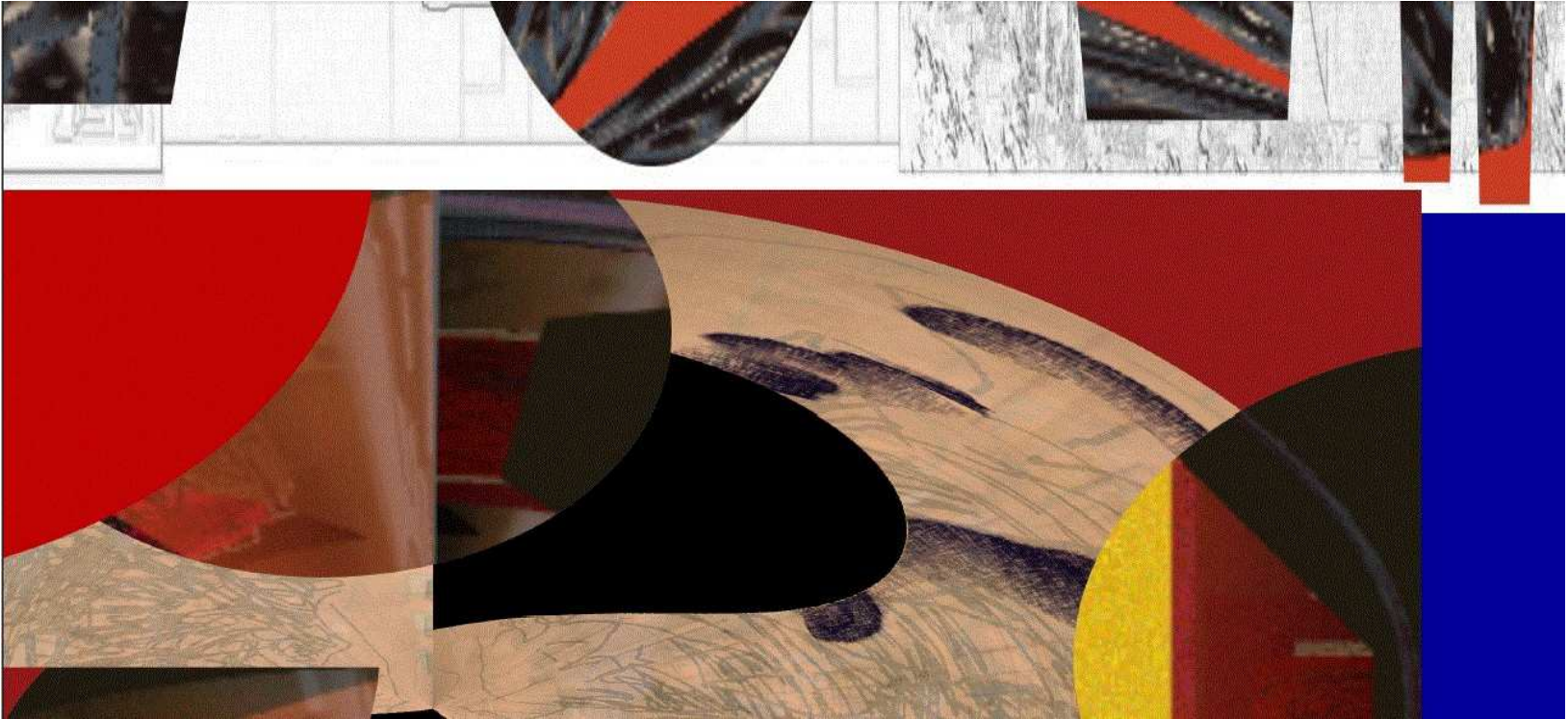












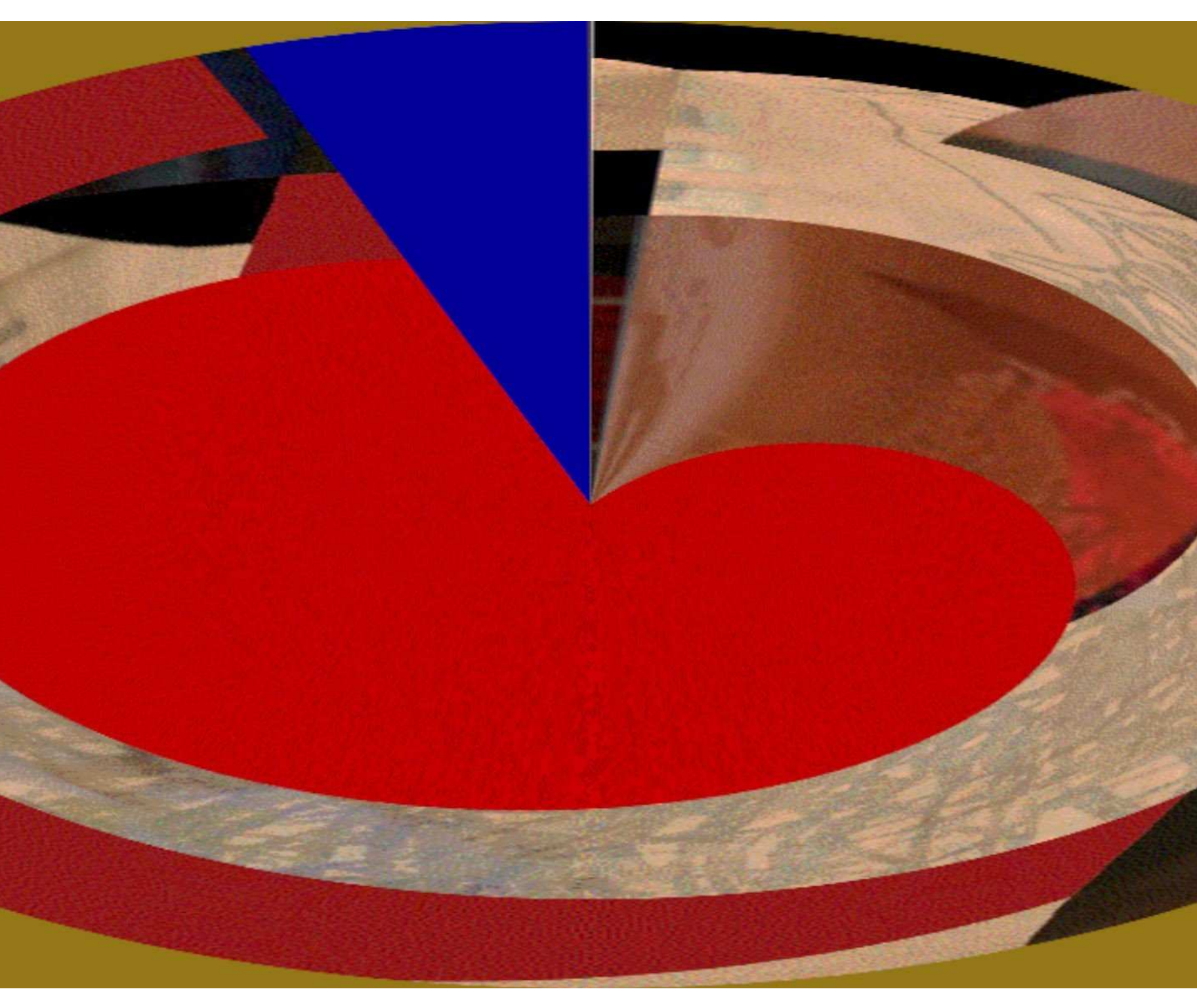








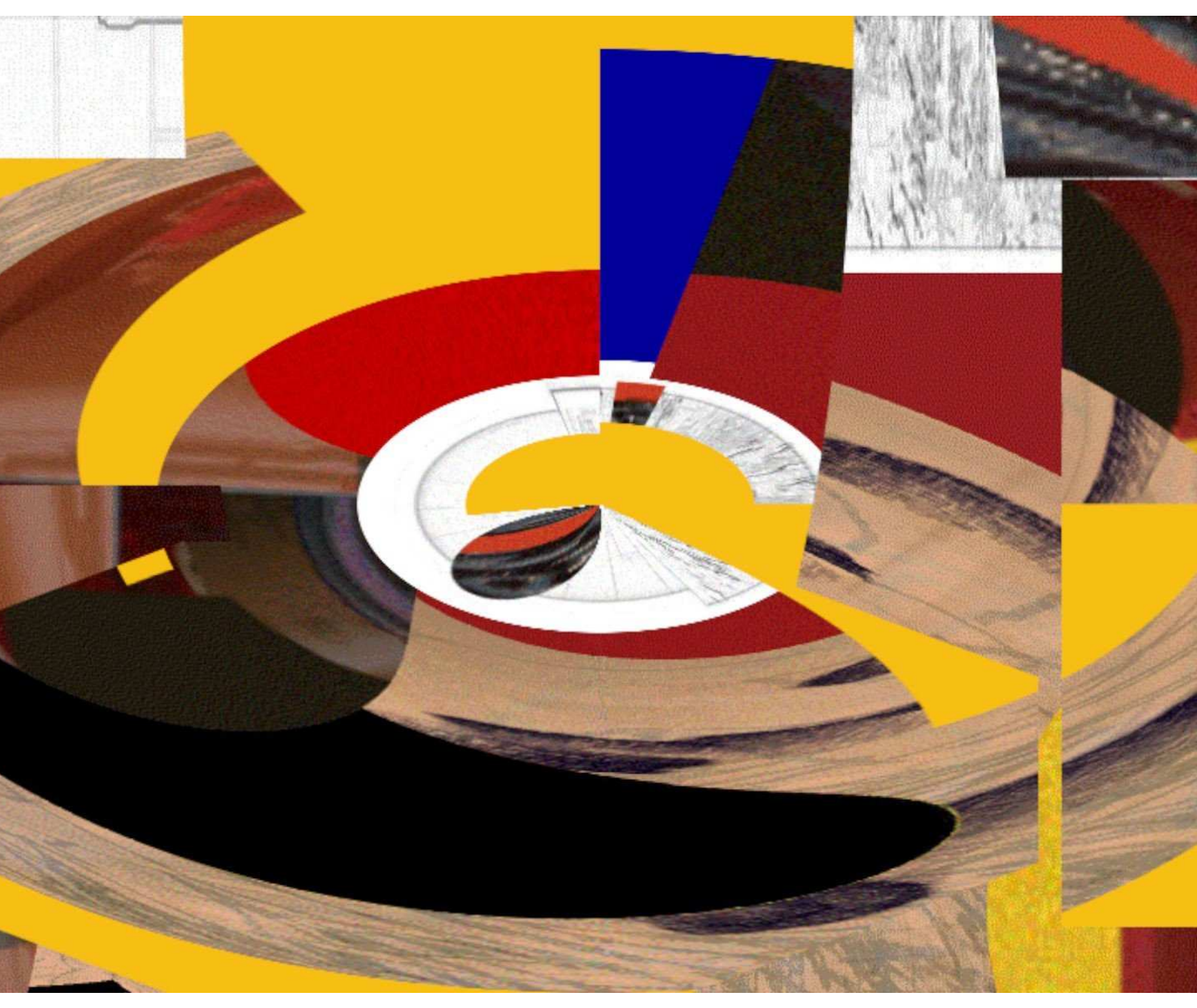




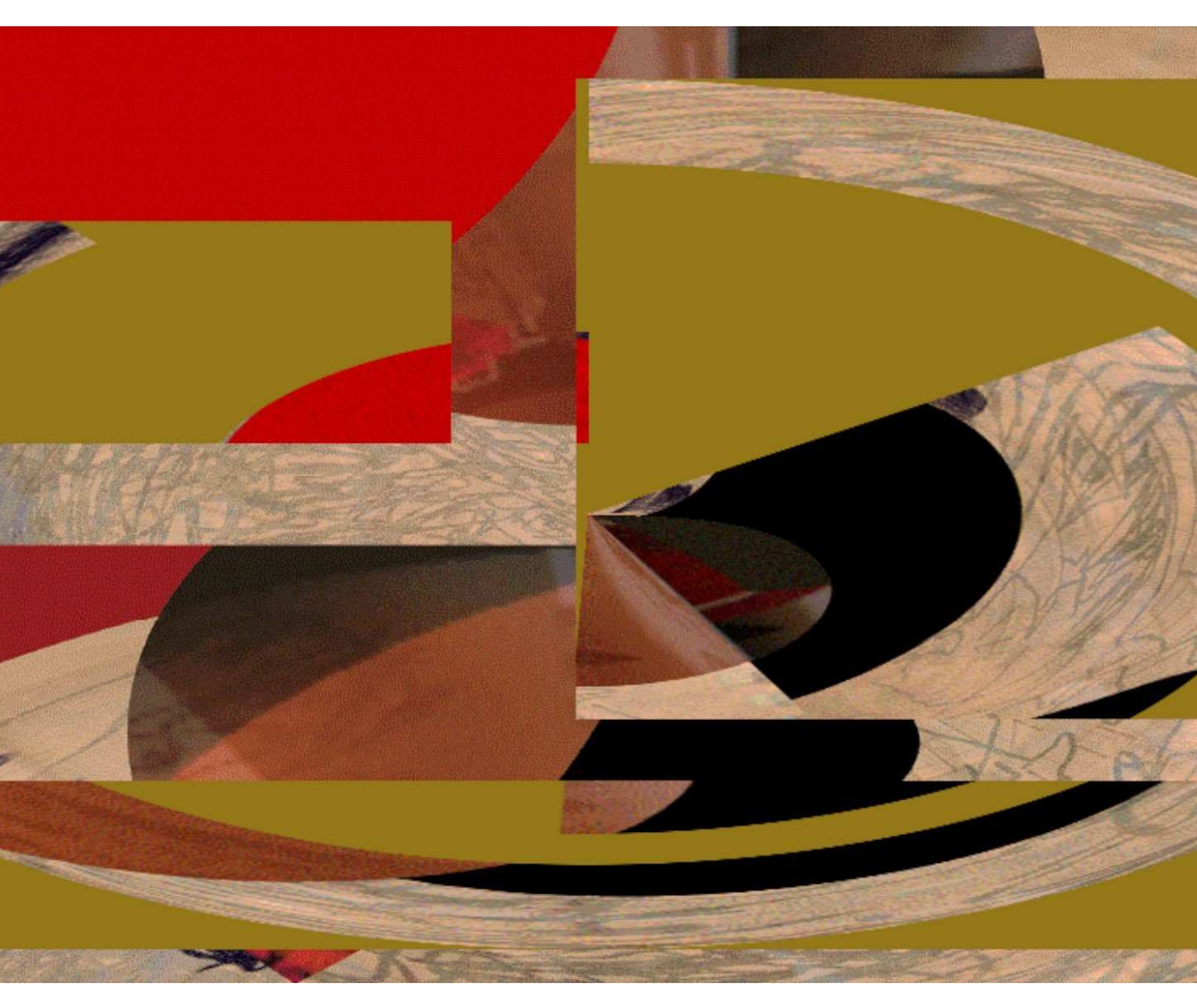








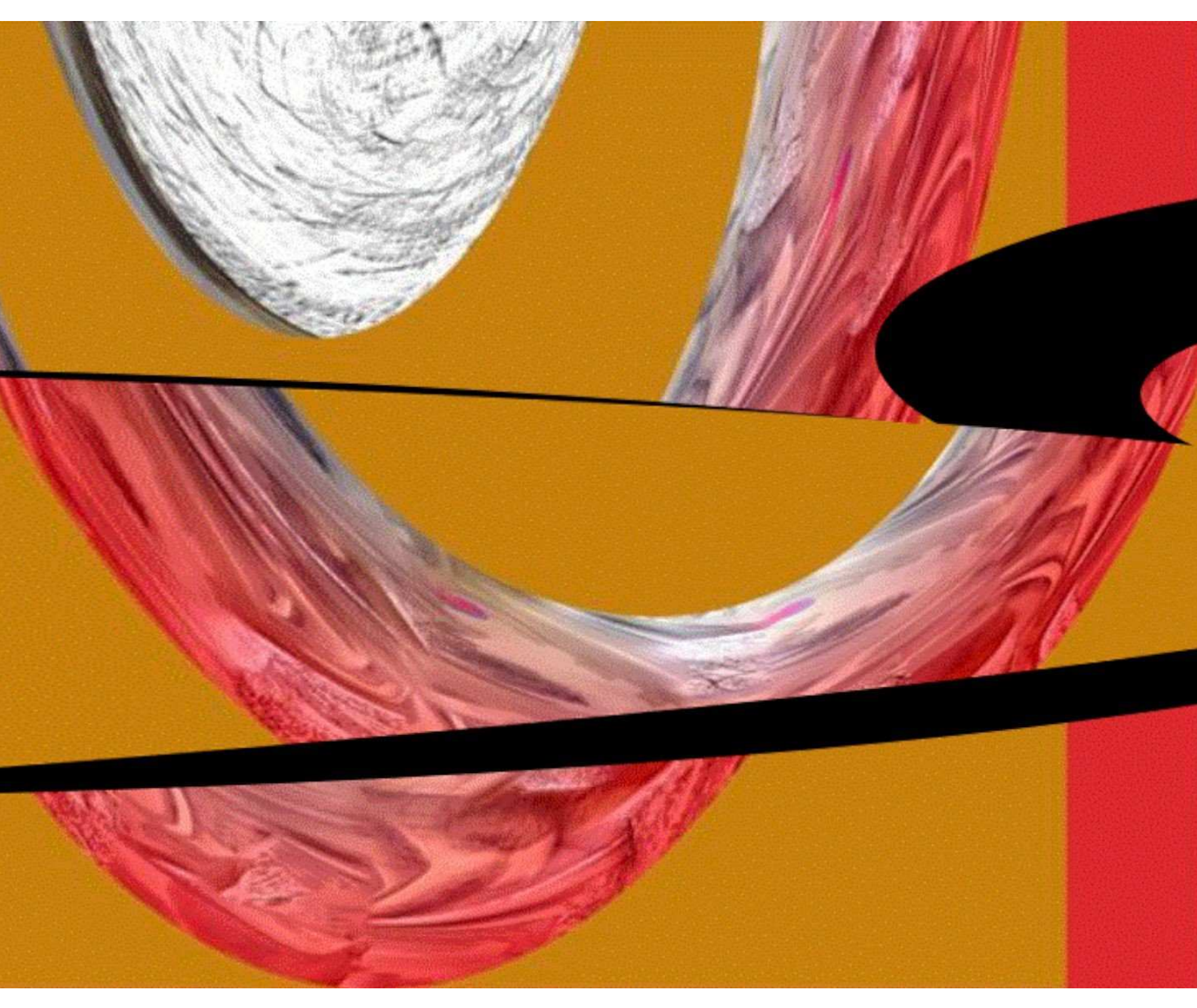




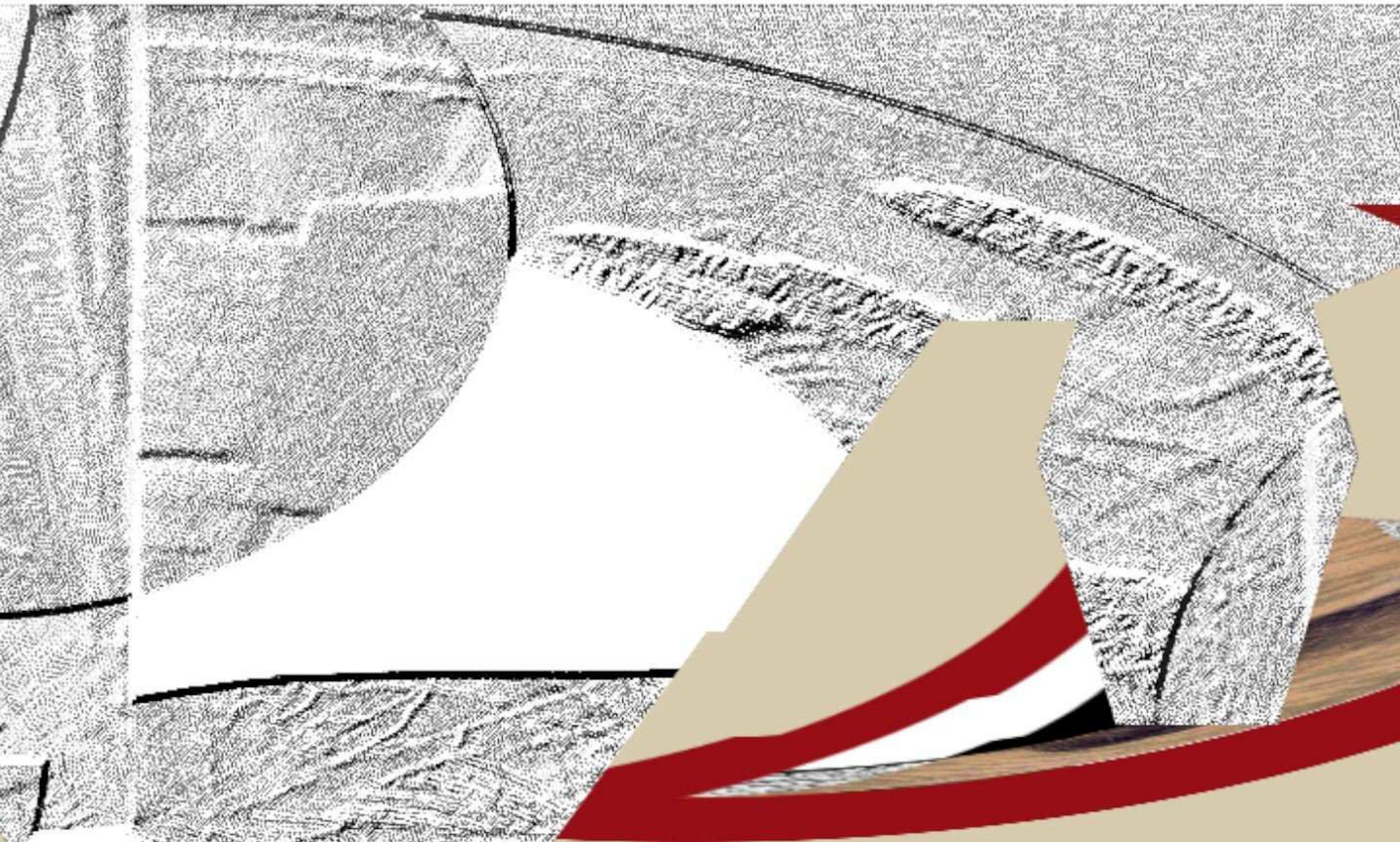
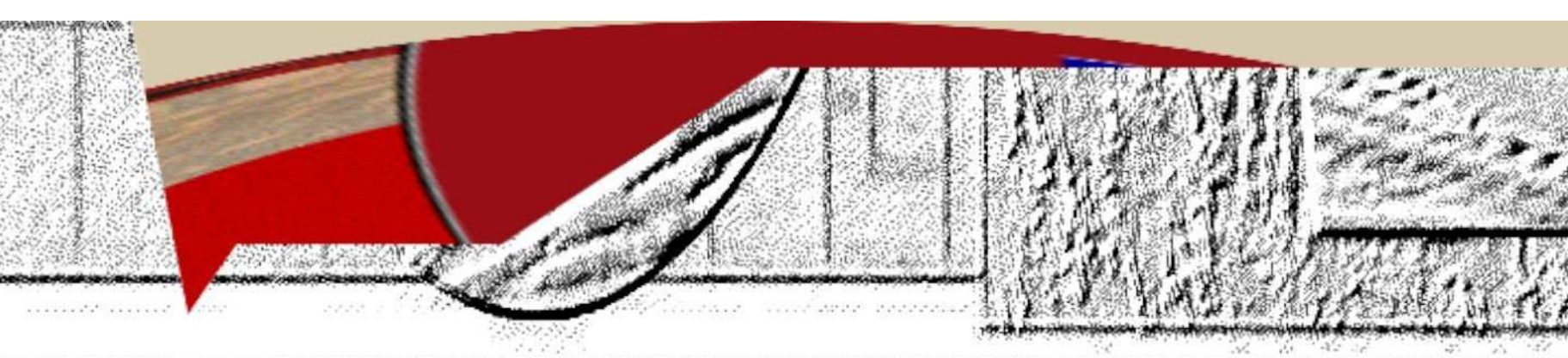








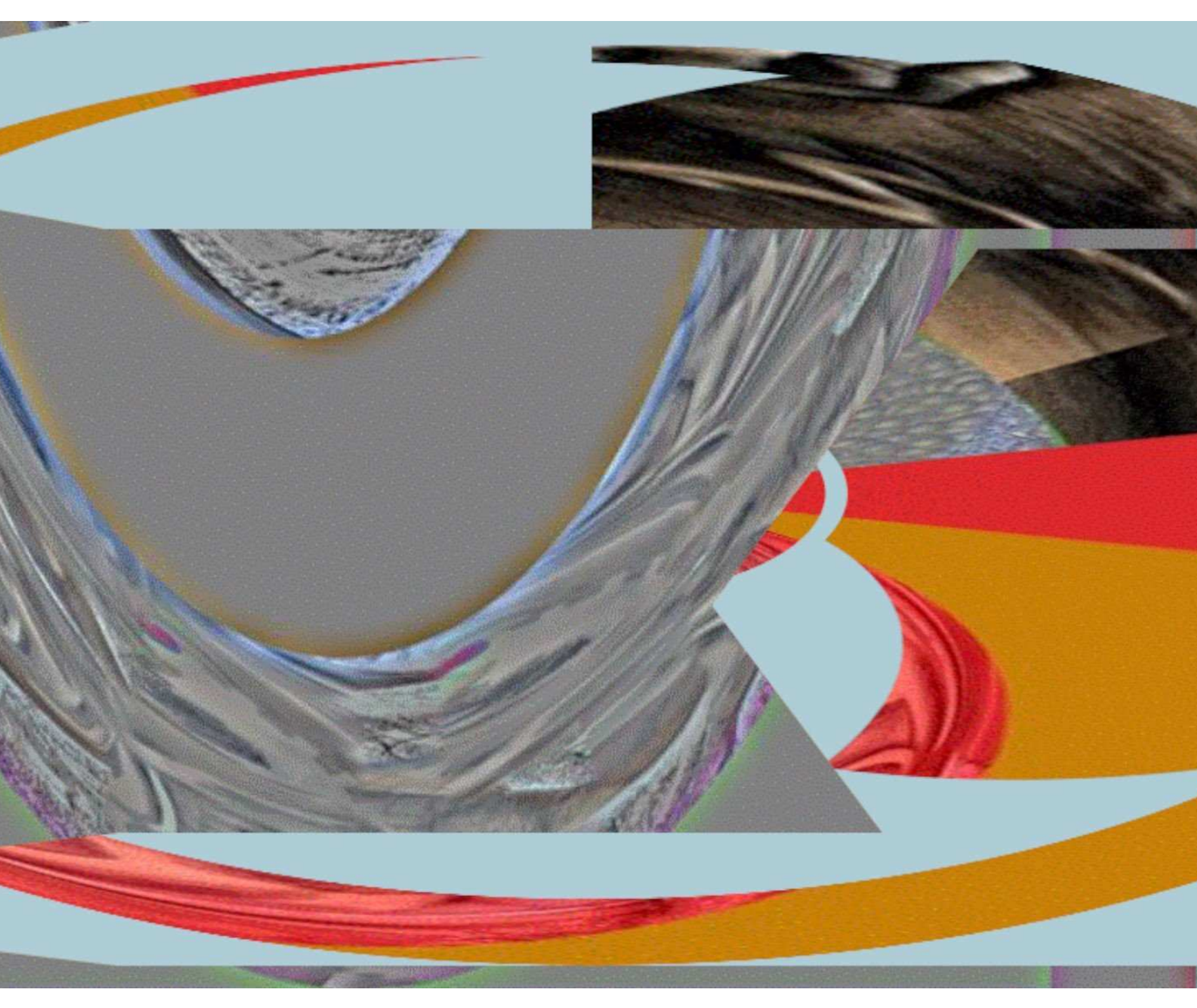




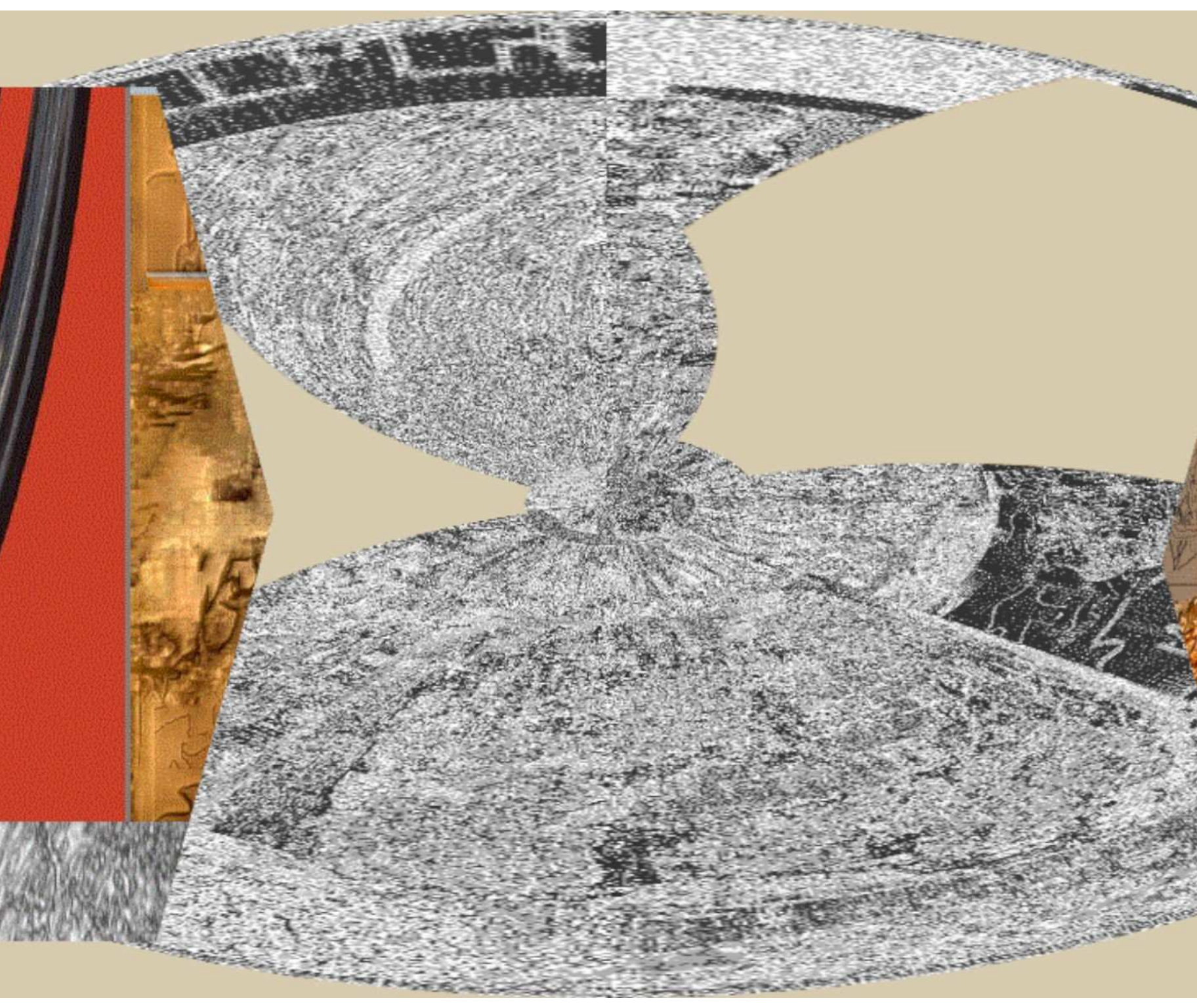




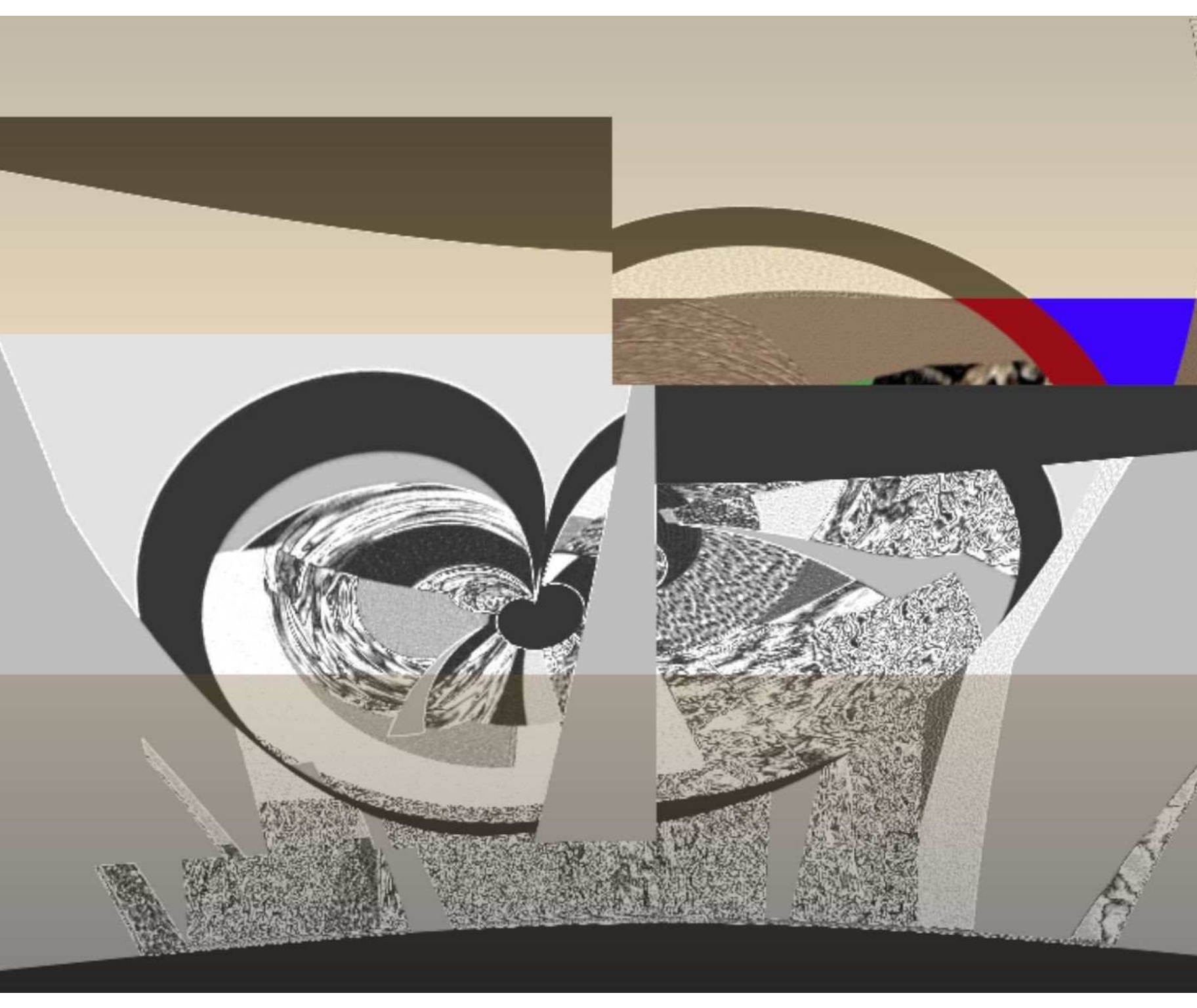








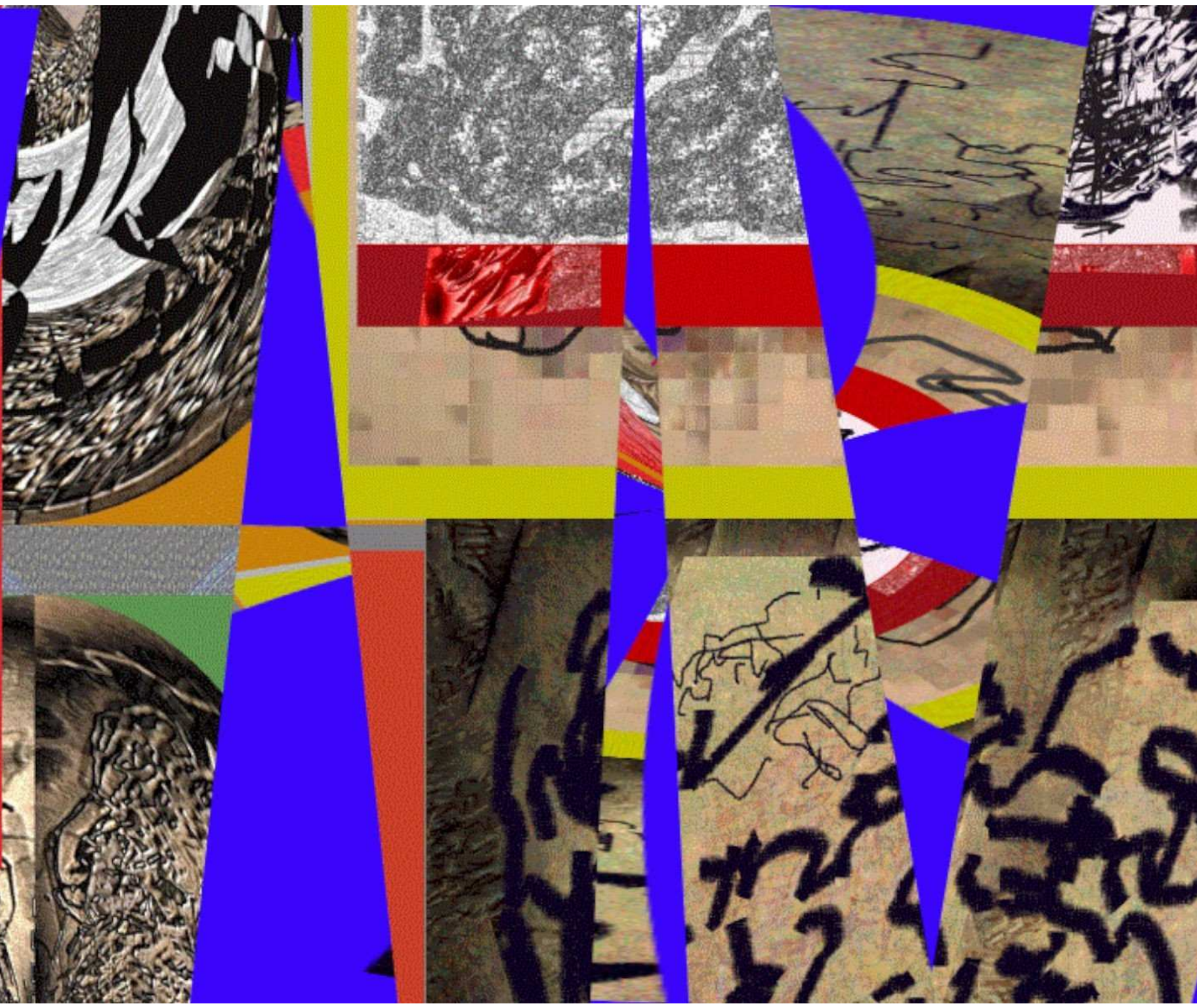






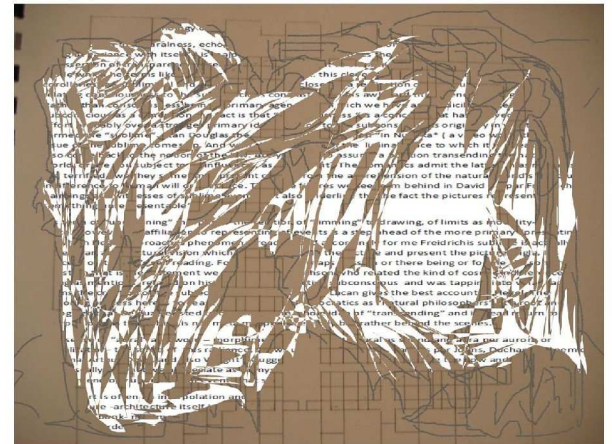
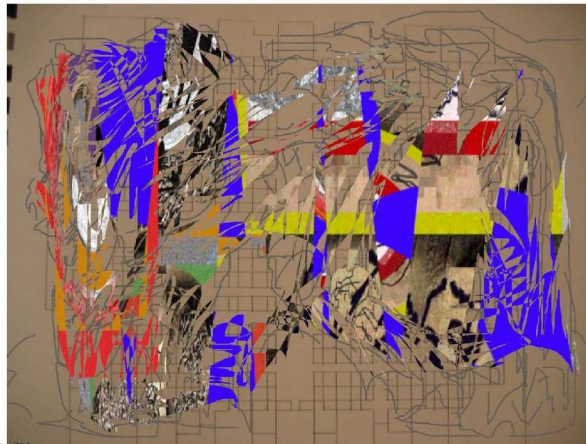






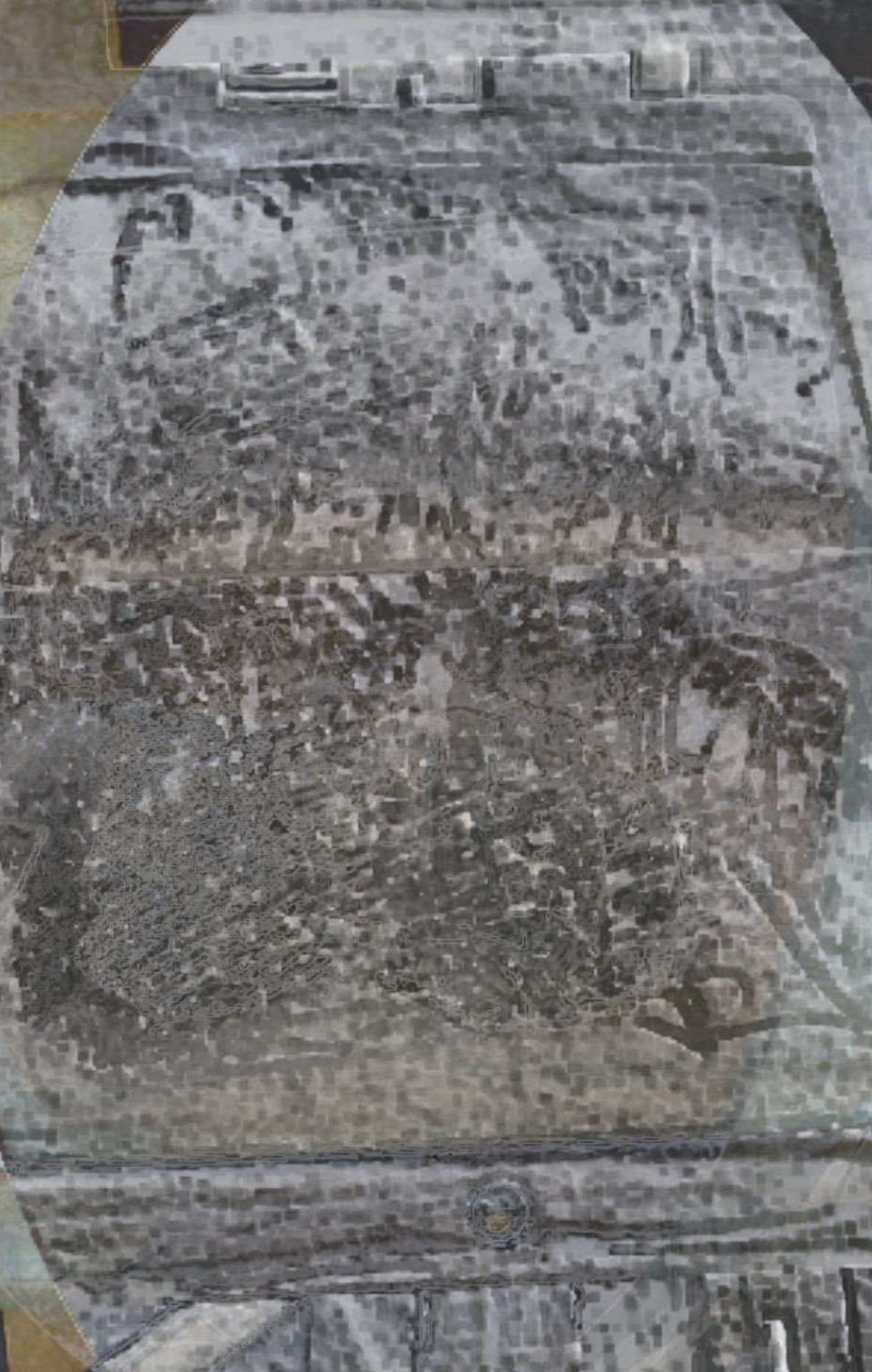


## Δουβλε Ηερμενευτιχ



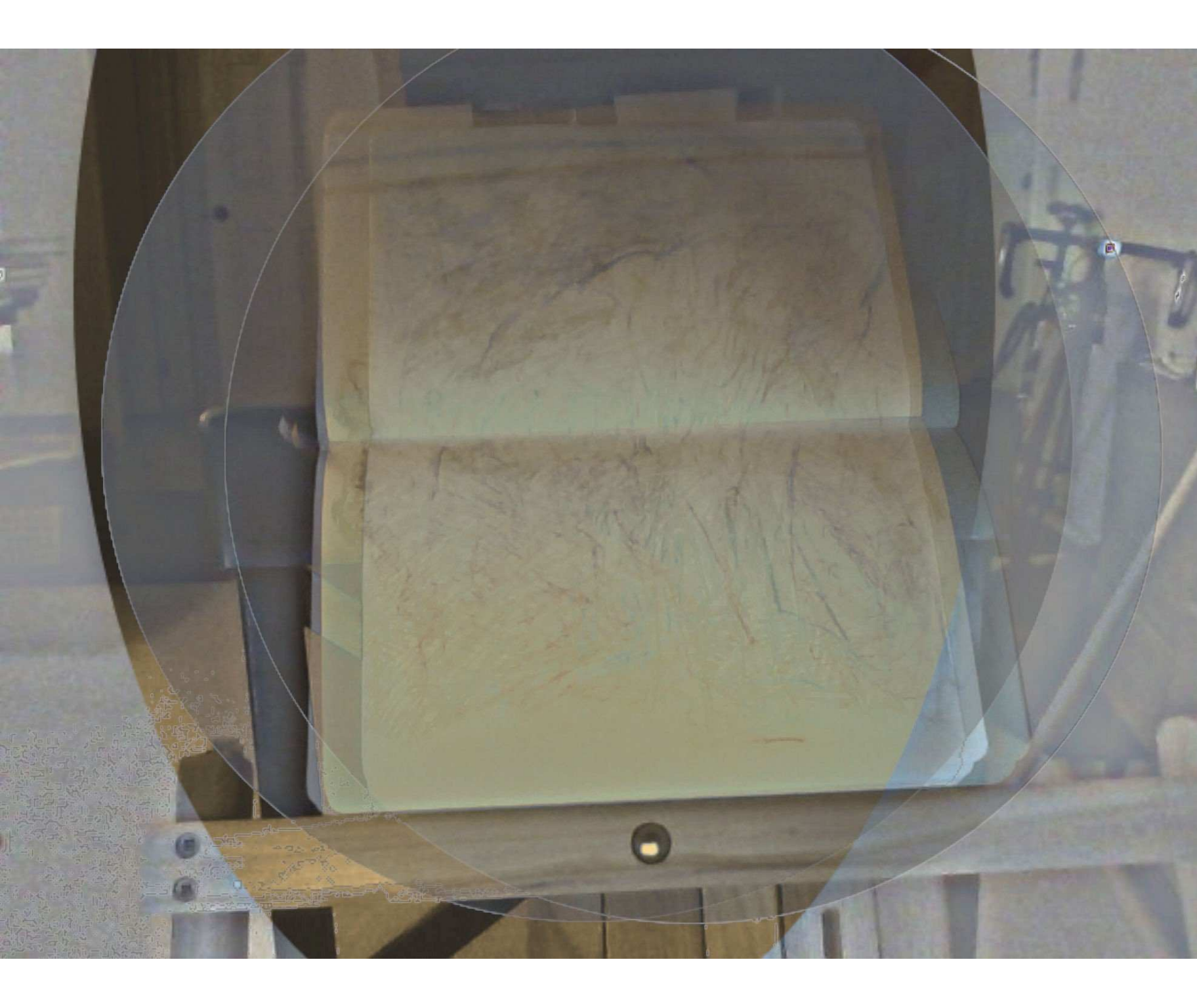
**DOUBLE HERMENEUTIC**





The original intent of the cubist mask series of drawings which were interpolation of drawing encountering photography and interpellation of software vectoring towards a kind of reverse photo engraving are altered here. At the same time the theme included a bicycle light which responds to the photo flash of the computer itself and thus “reflective agency”... In the present series- Instead the idea of masks, successive layers of drawing overlay pun the idea of mask.





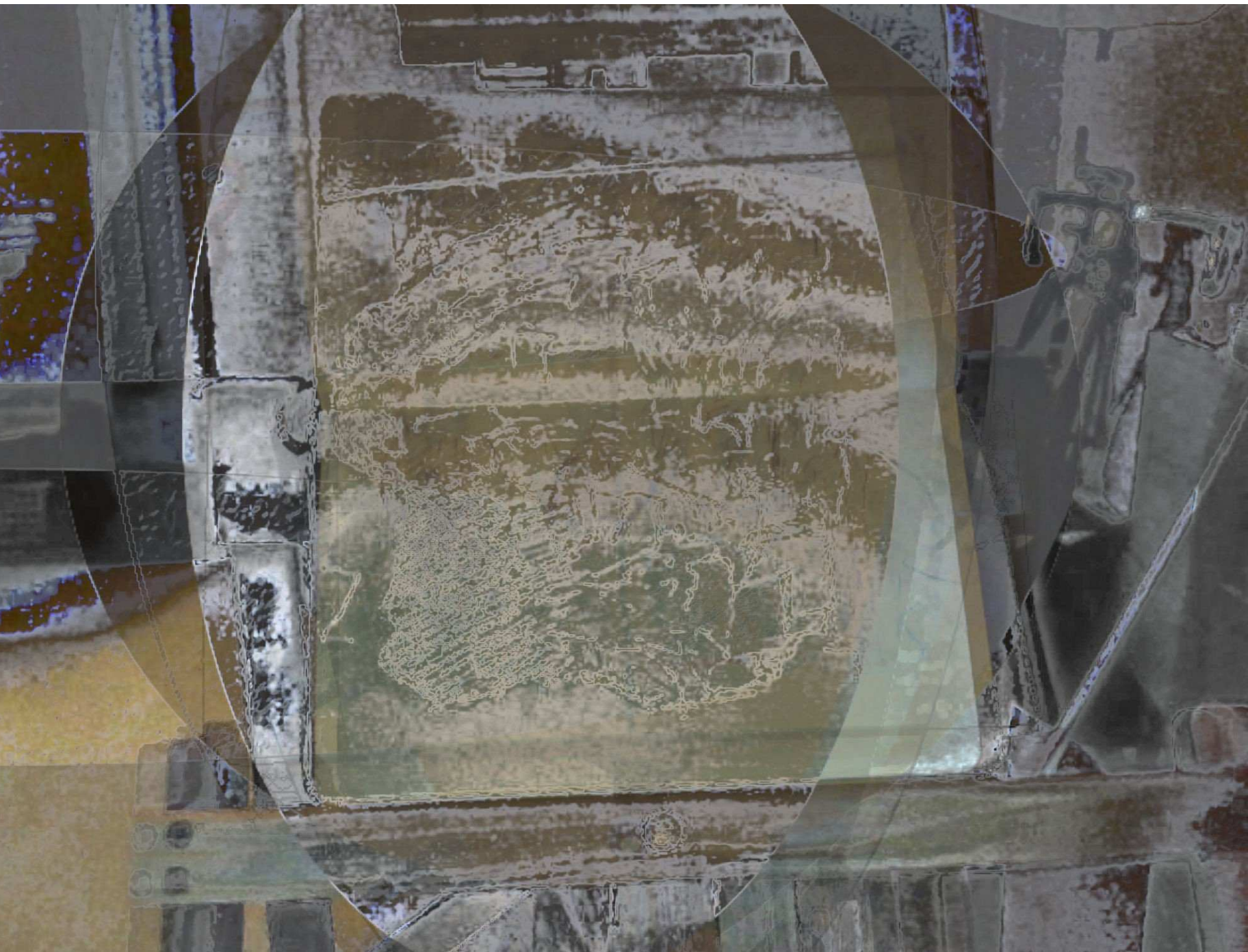






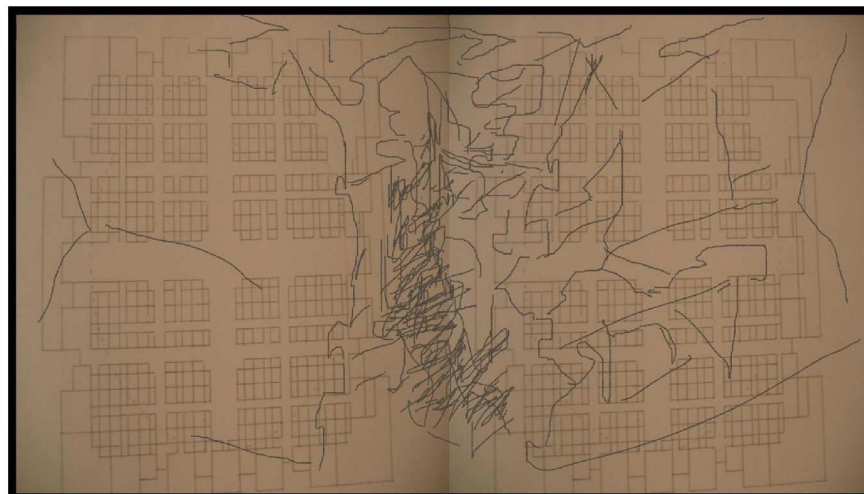








Σχρηπ ποτιρ 8

[illegible]

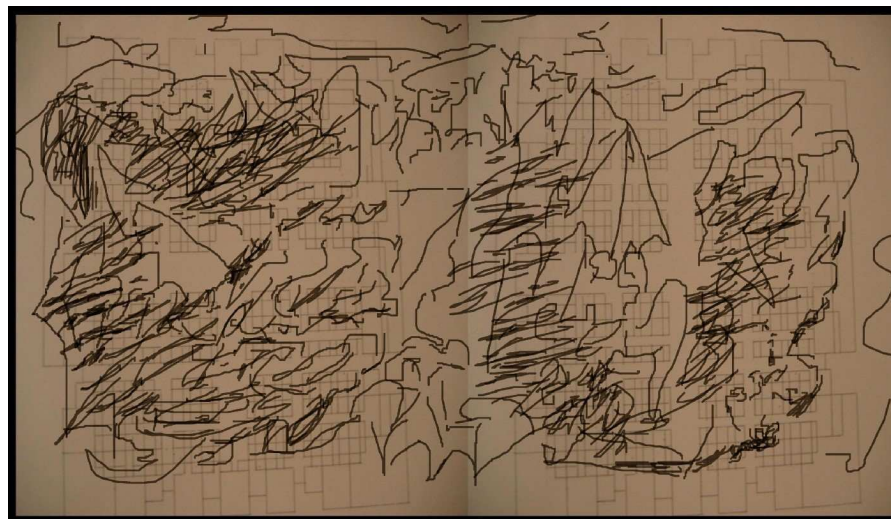
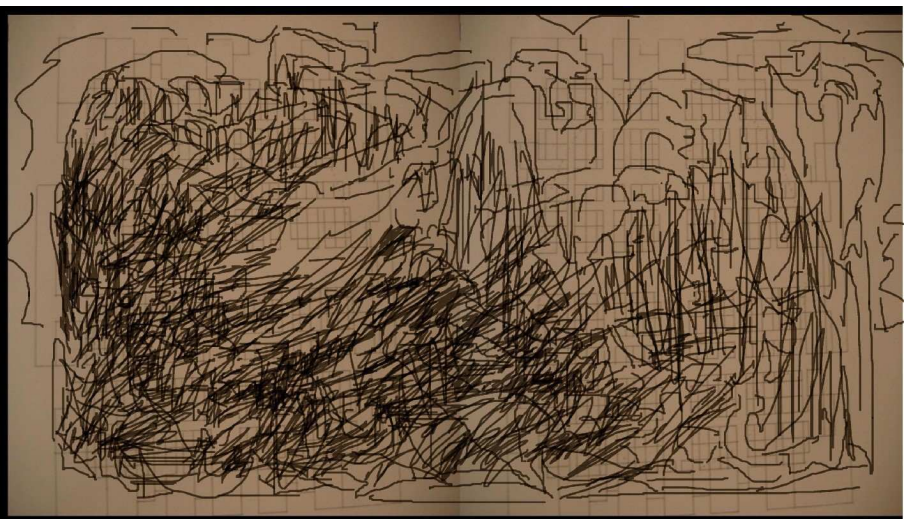
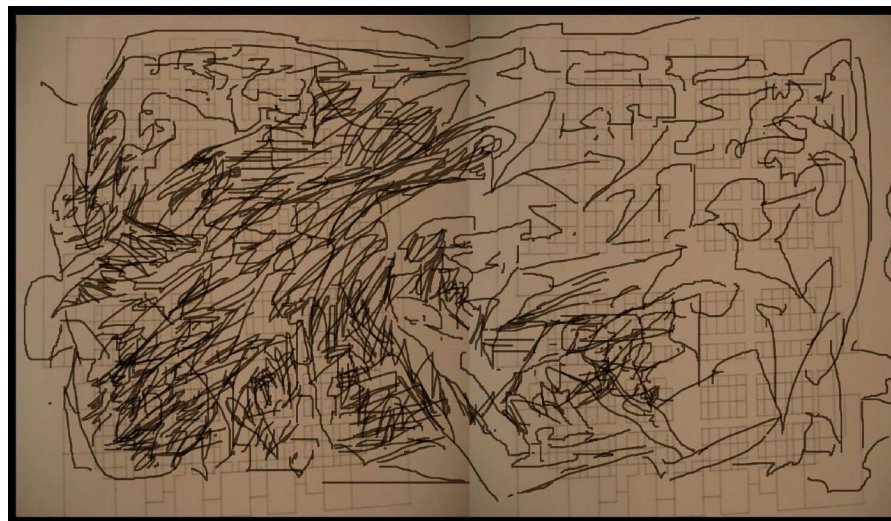
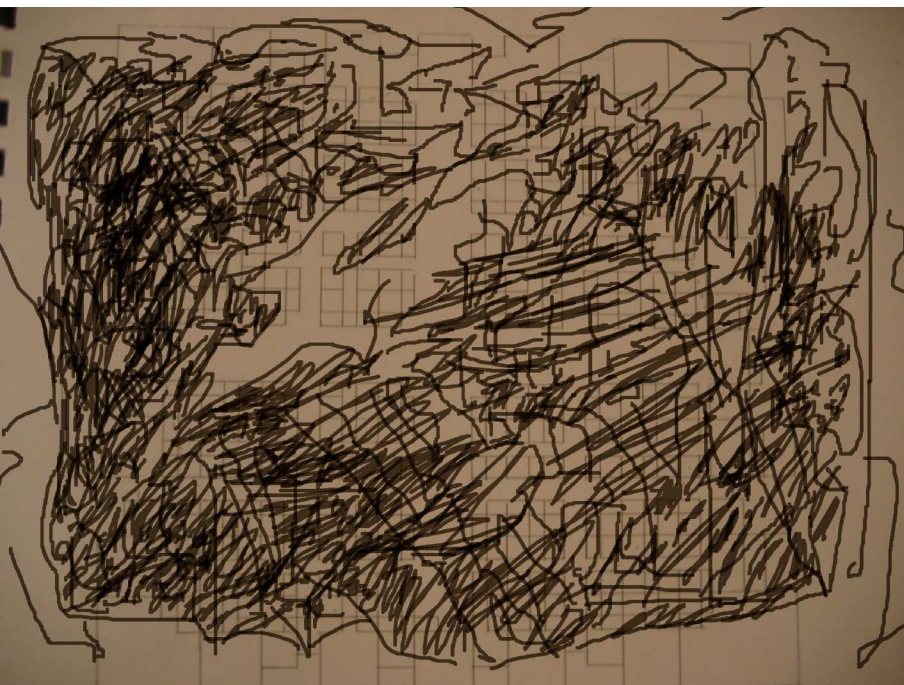
Drawing paper 8  
Drawing a framing roughly qualitative parameters to stabilizing configuration and in computer space the hyper extension of schematics as an allegory of the rhetoric by which ethics pushes and dialectic relate paradigm shift to discourse... The dilemma of the framing for me is the tension of globe form mapping I like to relate to the computer as between the movement of a labyrinthine enfolding and monumental zone to the topographical drawing.



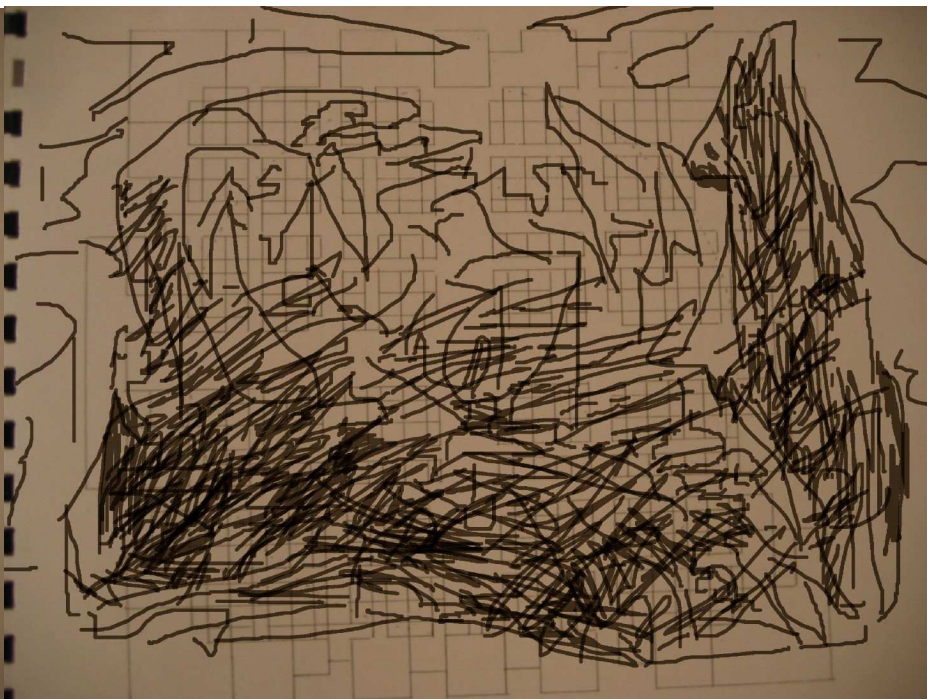
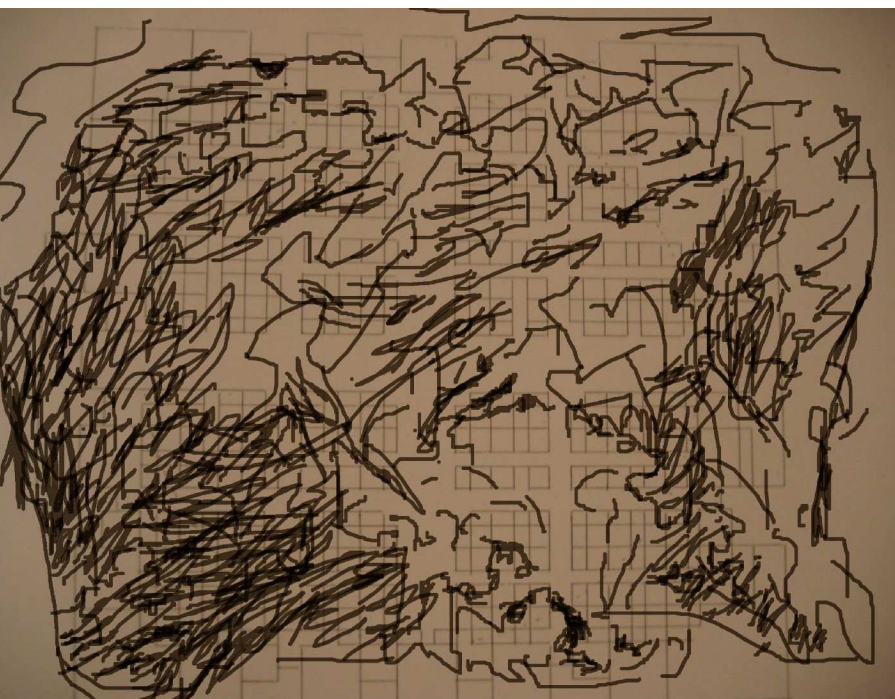
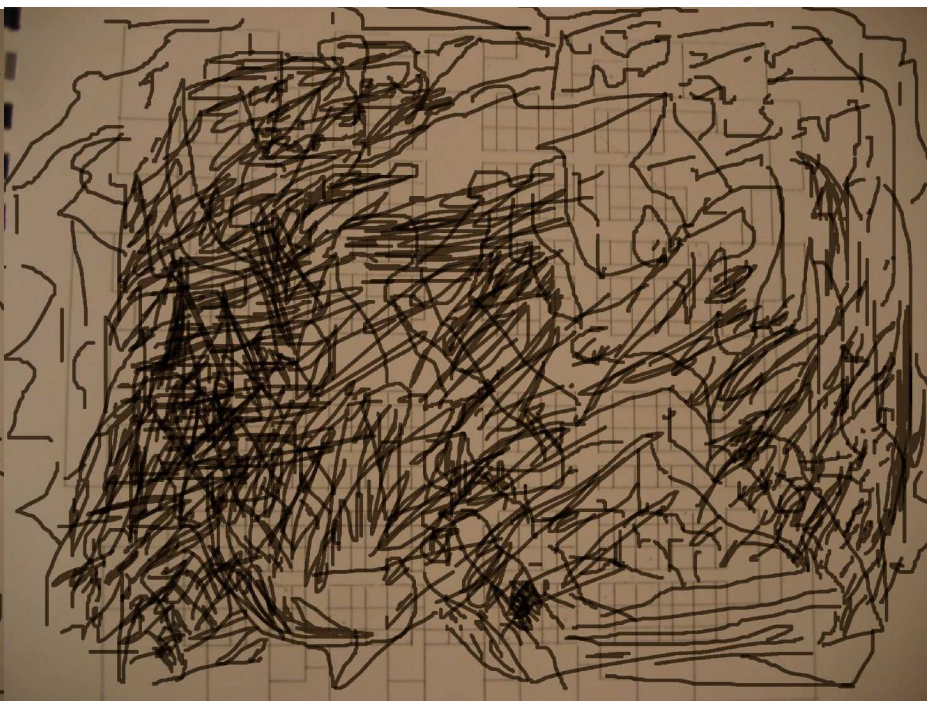
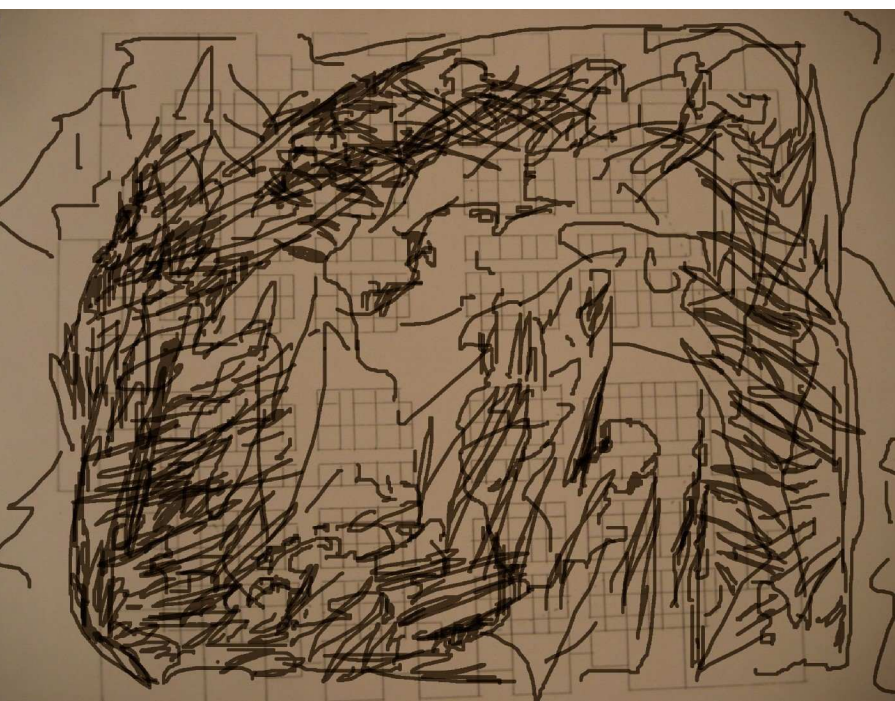














Tangents of the Tangible

From Structuralism to Topology

Prescient Sentinels Pre and Post Sciensoptic

Codicil crocodile termata sentient sentence

corbel course: (aporia aphorism) (dogeared

book and clipped sentences...

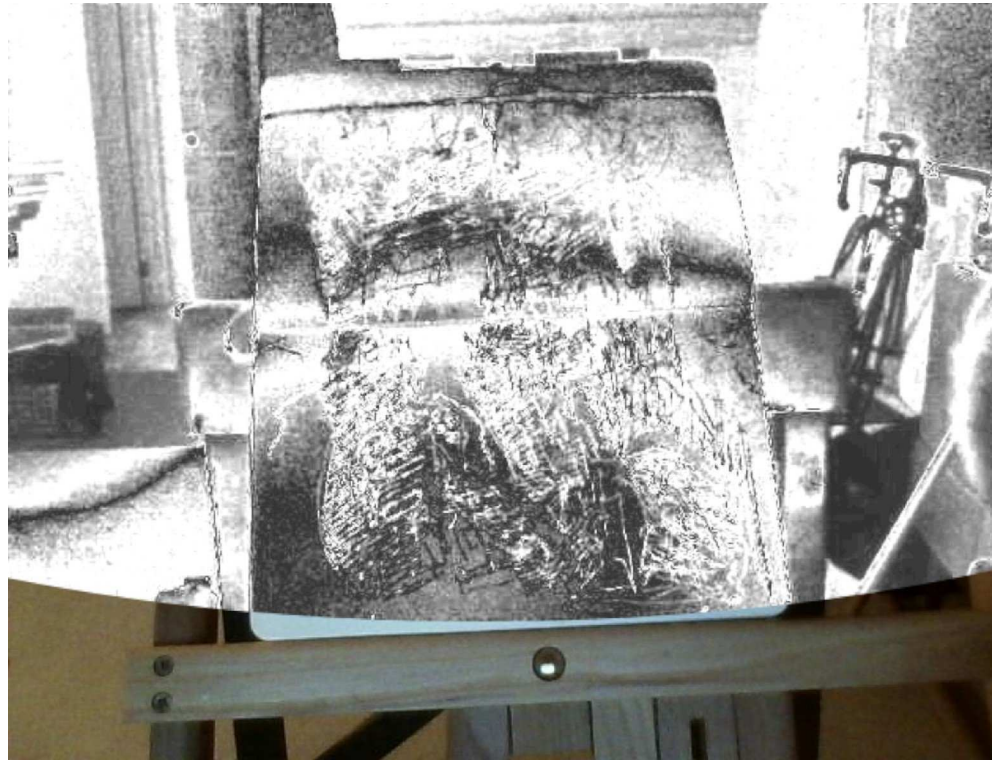
➔ Morphological arrows:  
Topologies of trope topographies  
of morphology

➔ Tiepolo teaching tipi  
herms and double( maggi)->  
double hermeneutic visual  
verbal doppelganger  
methodical madness-(  
discourse/discursive) tangents  
of the tangible

Unmoored barque pas degas Ghosts aghast

Quoine fo the realm

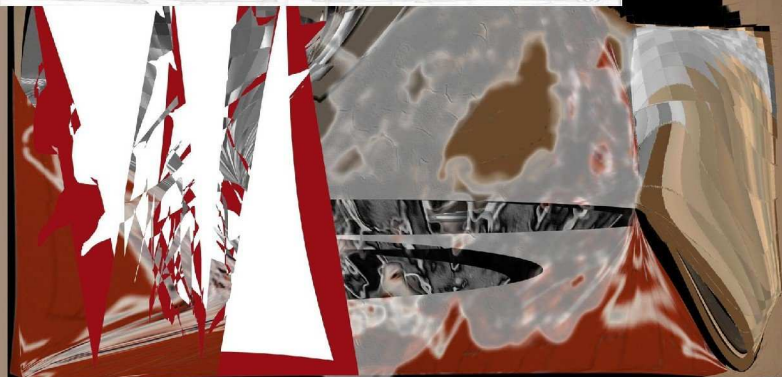
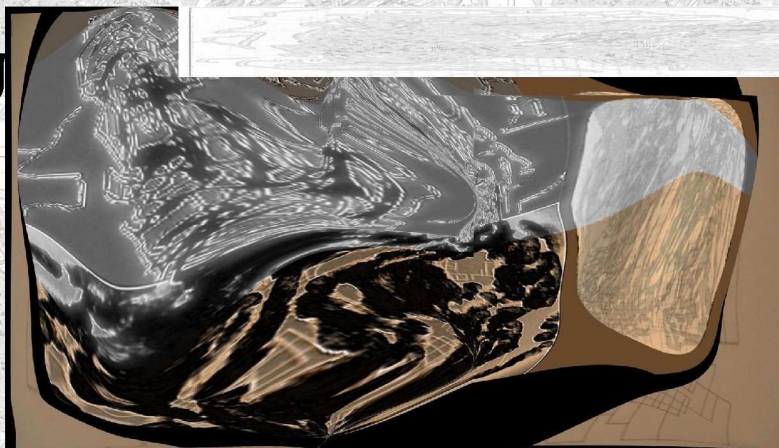
Sentinel one: You did did you





**Y  
O  
U**

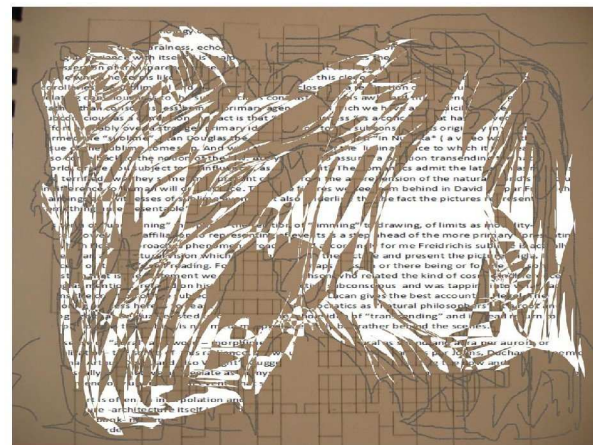
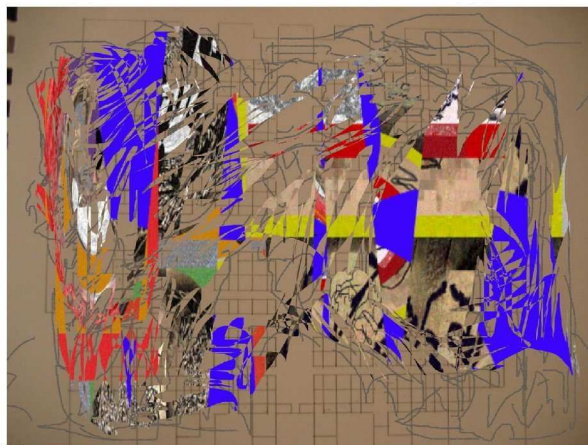
**D  
I  
D**



**D  
I  
D  
Y  
O  
U**

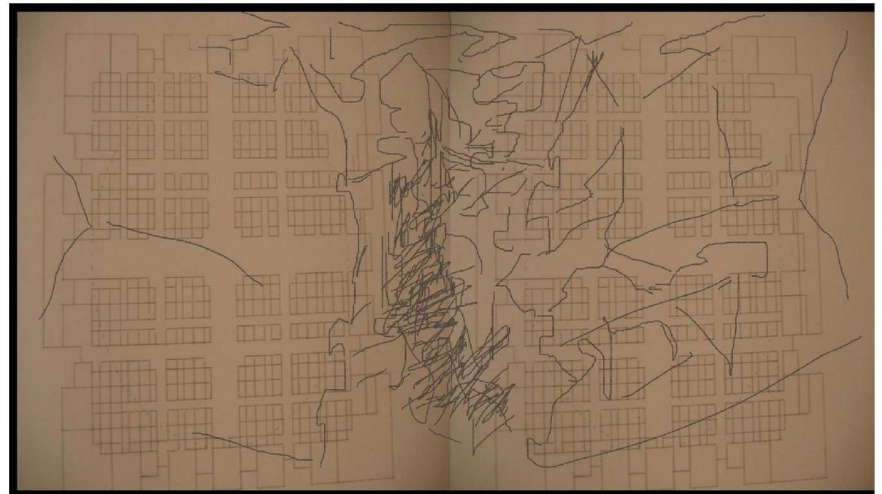


## Δουβλε Ηερμενευτιχ



**DOUBLE HERMENEUTIC**



[illegible]

Drawing as thinking roughly qualitative parameters stabilizing configuration and in computer space the hyper extension of schematics as an allegory of the rhetoric by which other paths and dialectic relate paradigms shift to discover... The dilemma of the thinking for me is the terms of globe form mapping I like to relate to the computer art between the movement of a labyrinth enfolding and monumental zero to the topology in return even... This drawing recognizes the golden section grid that is my personal modular as a subliminal mood in my drawing and that my interest in an hour glass shape comes from two such grids creating that shape subtly or subliminally... I have built in relation to this overlapping loop mappings one of which explodes the others content and placed these events together as the allegory of contextualization itself the paradigm displaced.

This drawing recognizes the golden section grid that is my personal modular as a subliminal mood in my drawing and that my interest in an hour glass shape comes from two such grids creating that shape subtly or subliminally.... I have built in relation to this overlapping loop mappings one of which explodes the others content and placed these events together as the allegory of contextualization itself the paradigm displaced.





Innocent (Pre)



Guilty (Post)

**11- TIME: PRE AND POST PHILOSOPHICAL  
("PREPOSTEROUS HISTORY"- BAL)....**





**EDACMENT**



..... IChing Etch-  
ings:

Movement

Mind

Matter

Collective Mass

;line of approach

Plane of consciousness

Point of View

Elasticity of logic

Plasticity of language

Vectors of transference

Embedded context

Embodied form

Experience

Subconscious

Pre conscious

Trope

Entropy

Aporia

Semiotic niche

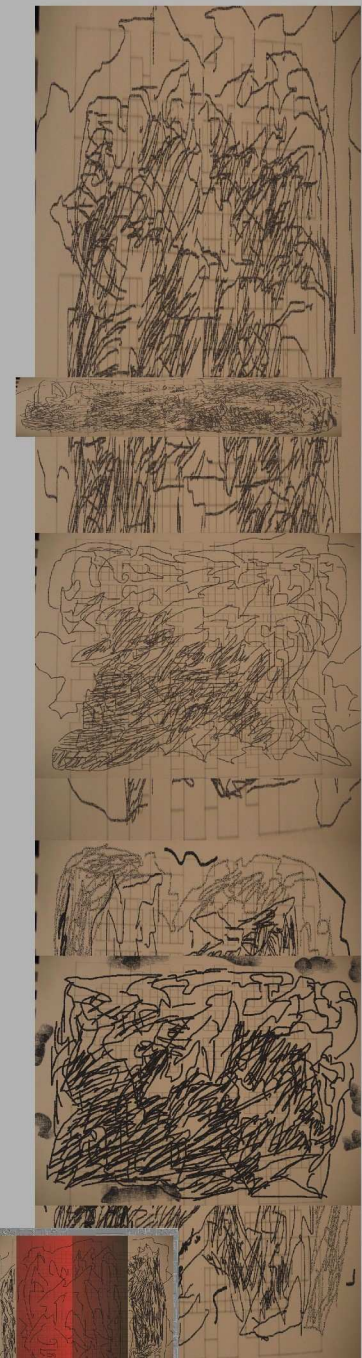
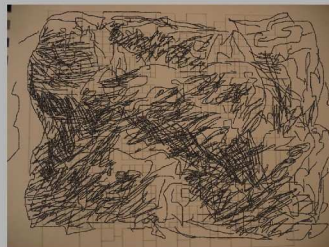
Experience

Consciousness

Enantiomorphic

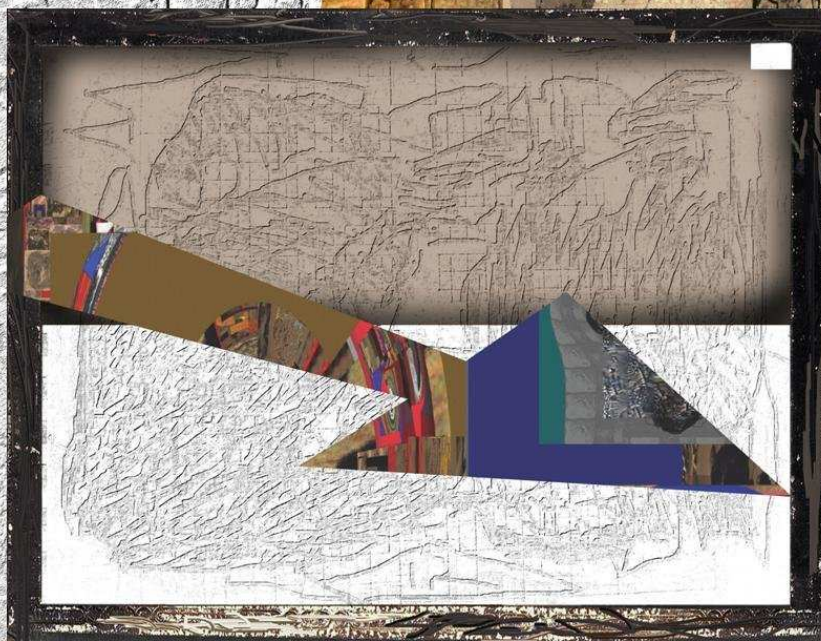
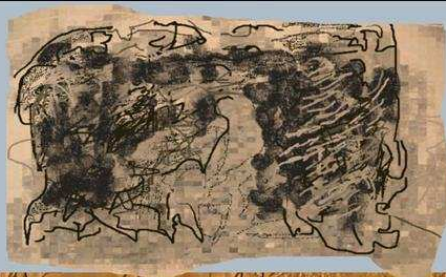
Representation

Configuration





**MORPHOLOGICAL  
ARROWS - I -**

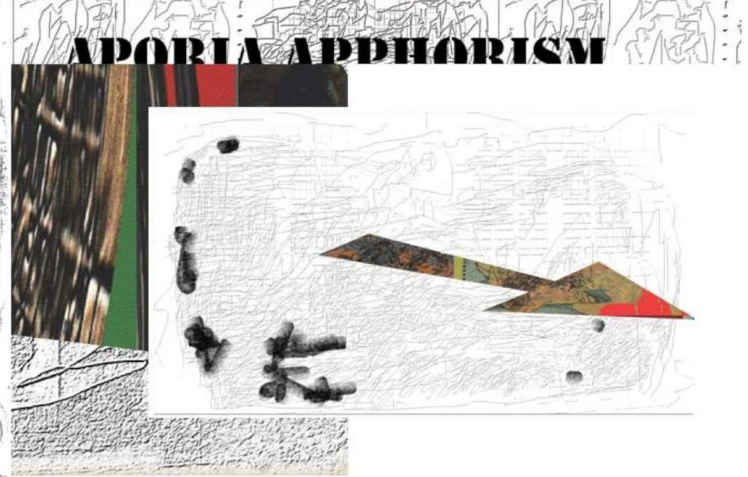
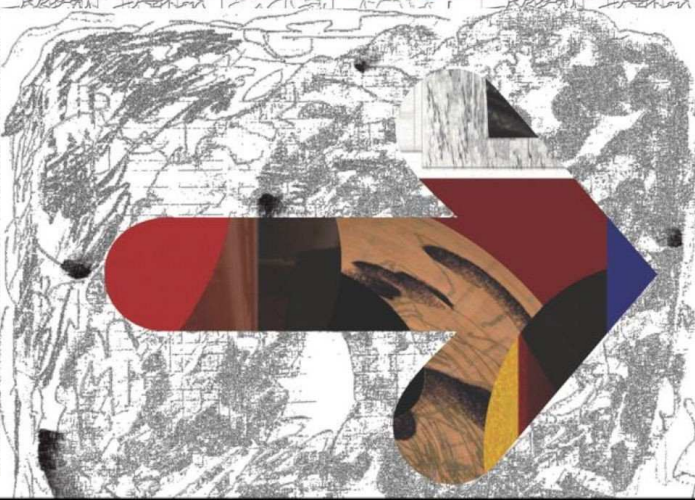
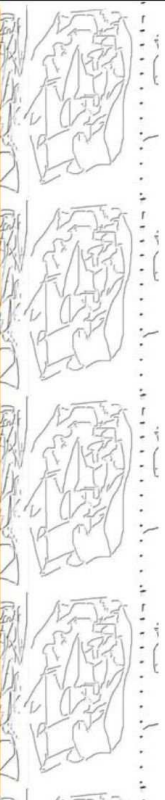
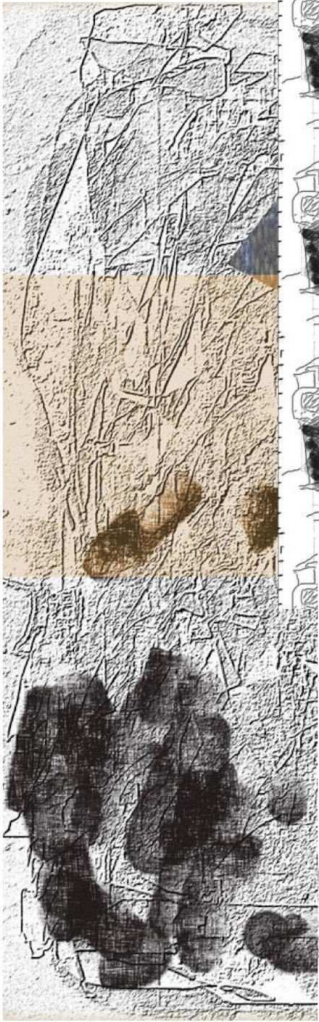


**FIELDING AND STREAMING**



Morphological  
Arrows-2-

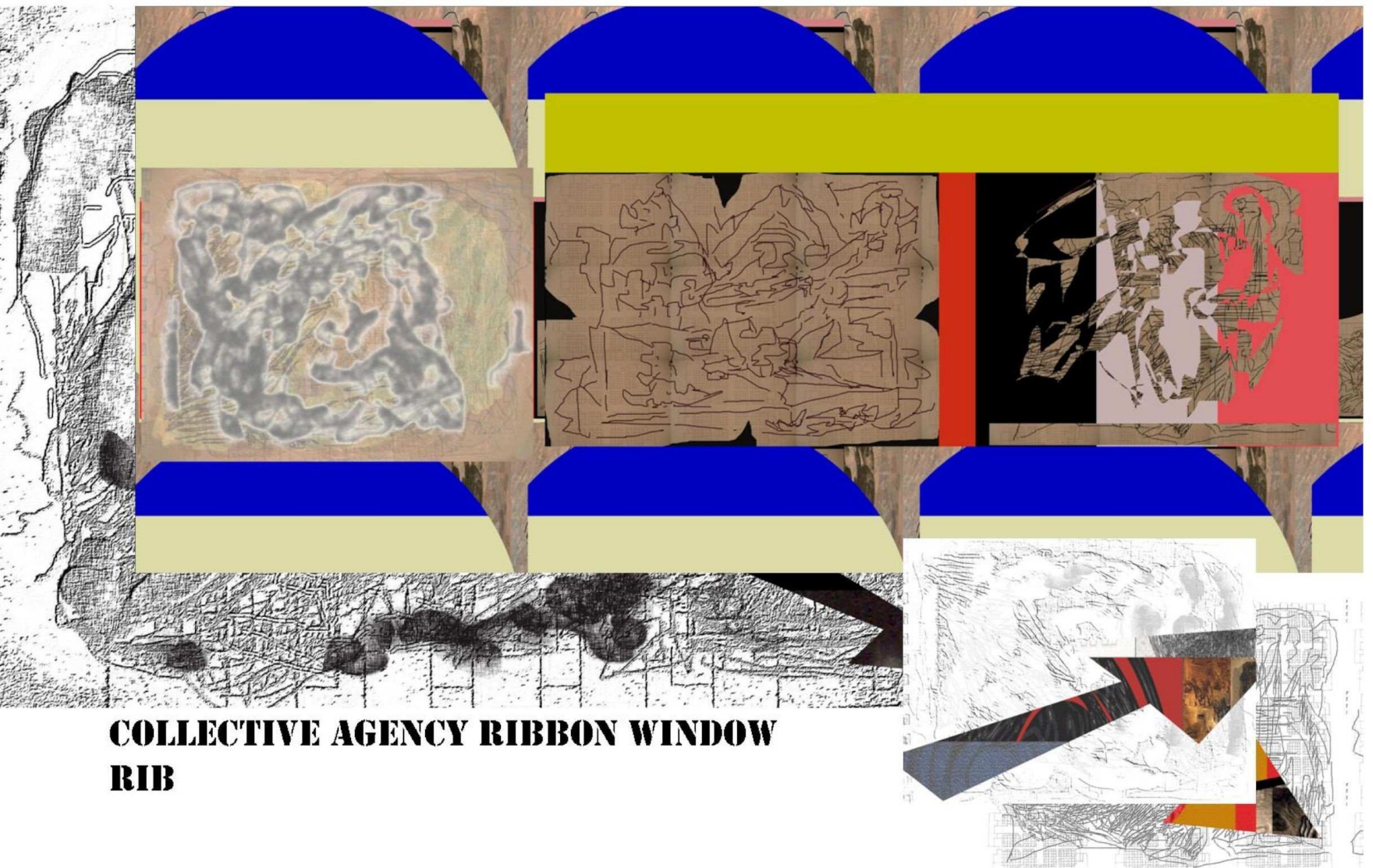
**FRAGMENT**



**APORIA APDHORISM**



## MORPHOLOGICAL ARROWS-5->

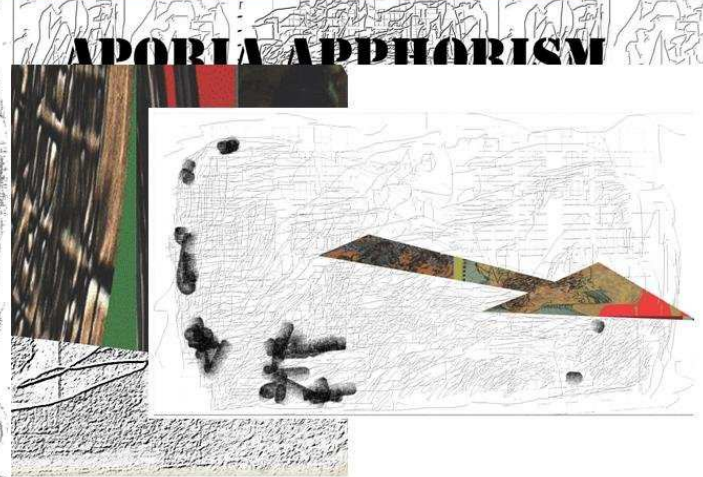
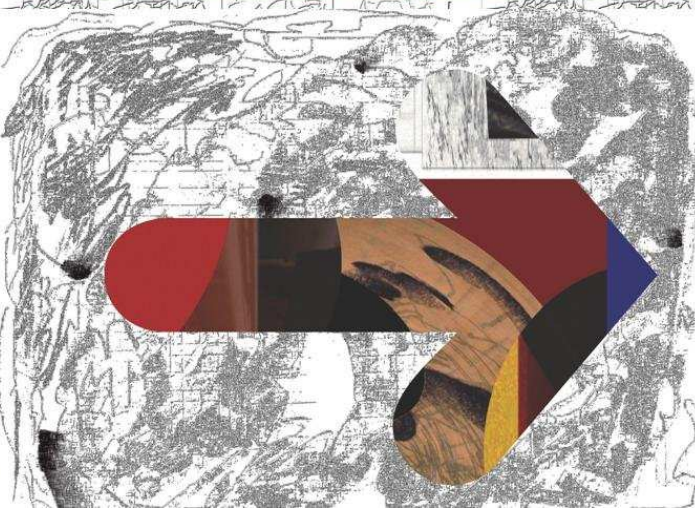
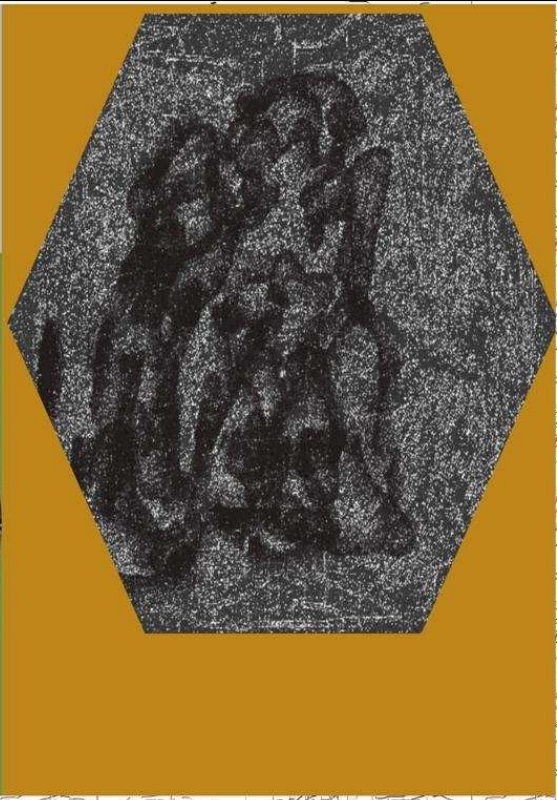
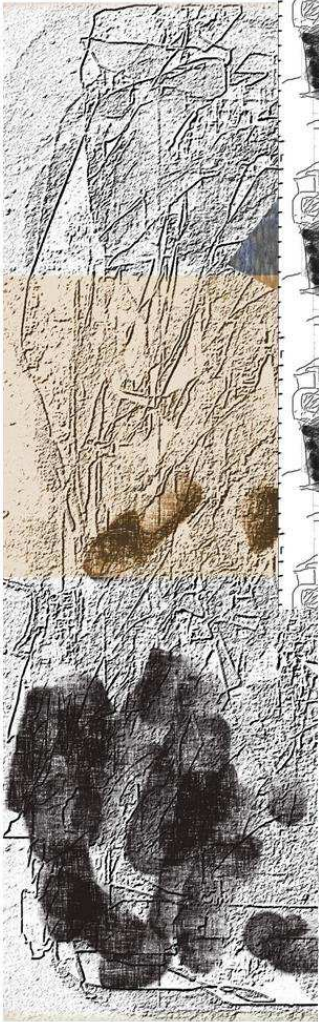


**COLLECTIVE AGENCY RIBBON WINDOW  
RIB**



Morphological  
Arrows-2-

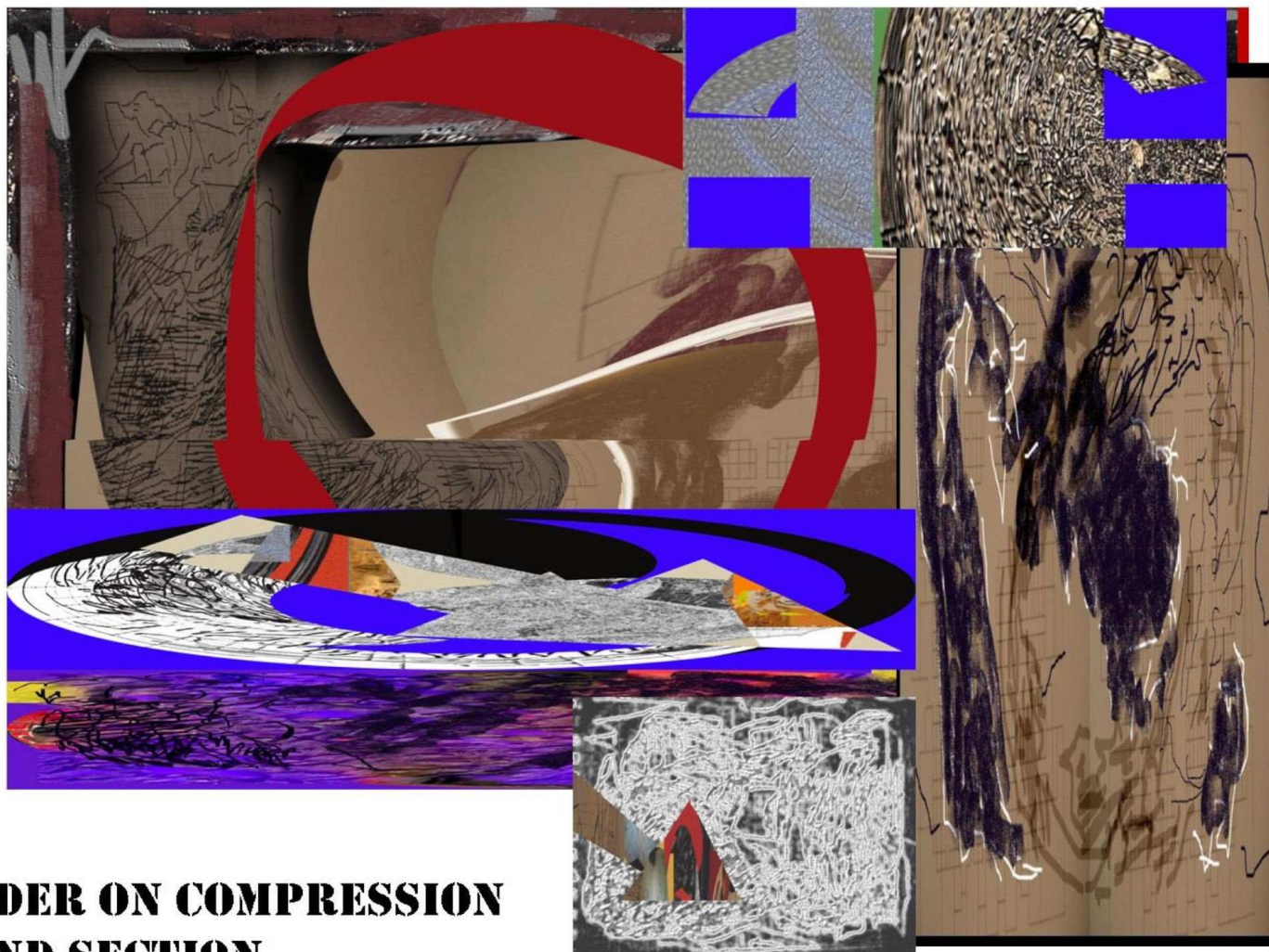
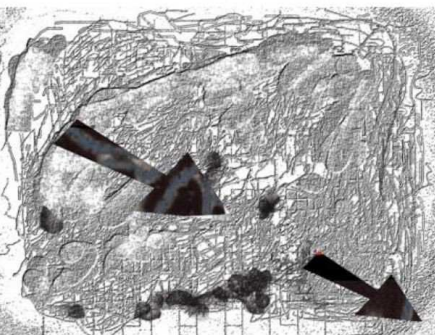
**FRAGMENT**



**ADORIA ADDHORISM**



**MORPHOLOGICAL  
ARROWS-6->**



**DREAM MEANDER ON COMPRESSION  
EXTENSION AND SECTION**



**MORPHOLOGICAL ARROWS-7->**

**TROPE  
APORIA  
APHORISM**

**NOMINAL  
LOGICAL  
EXPRESSIVE**

**PHENOME-  
NON  
NOMENA  
NOUMENON**

**ISSUES  
PRAGMATICS  
PROJECTS**

**MORPHOLOGY  
TOPOLOGY  
TOPOGRAPHY**

**IDENTITY  
USAGE  
BEING**

**INVITATIONAL RHETORIC**







**SYNECHDOCHE**

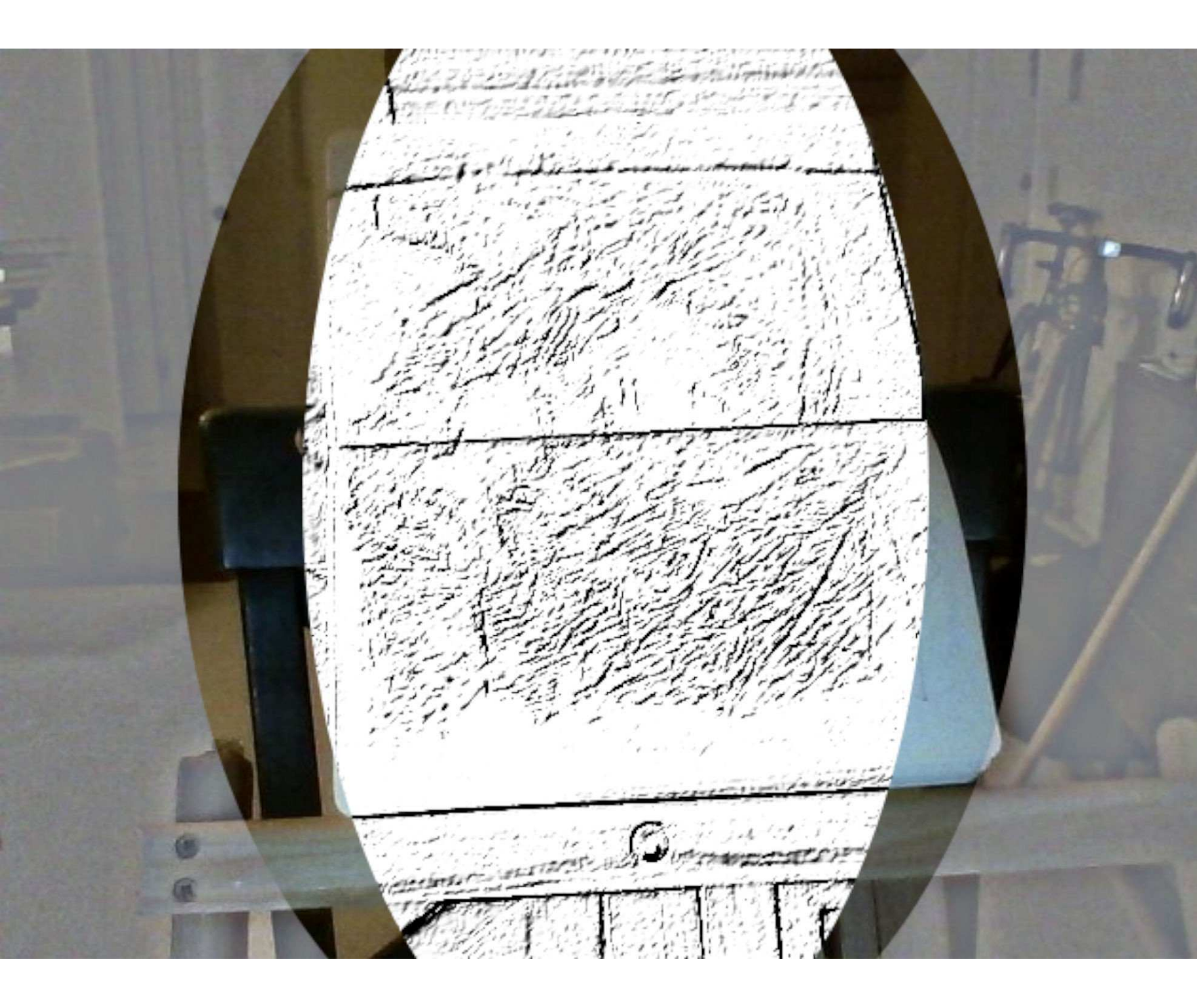








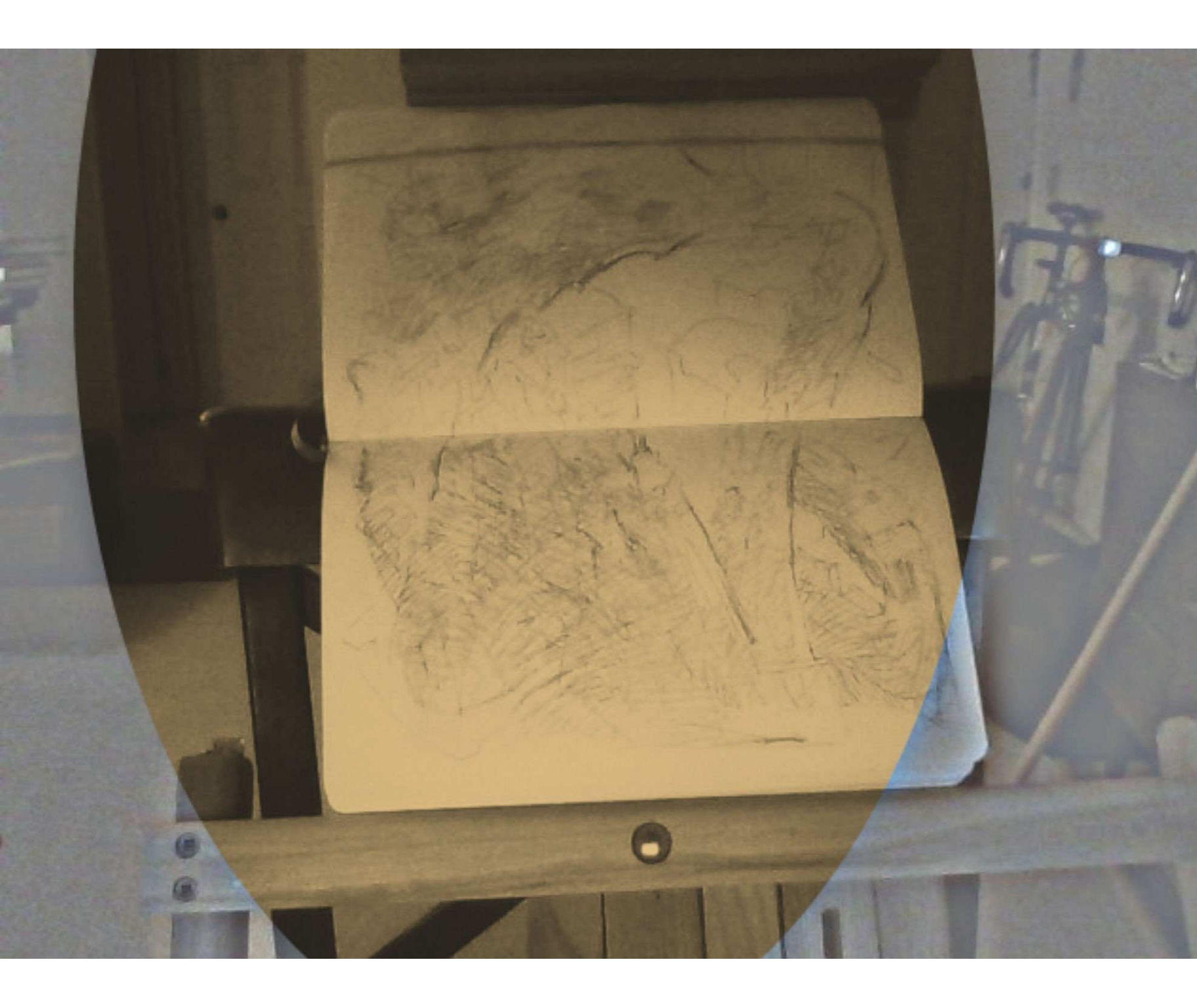




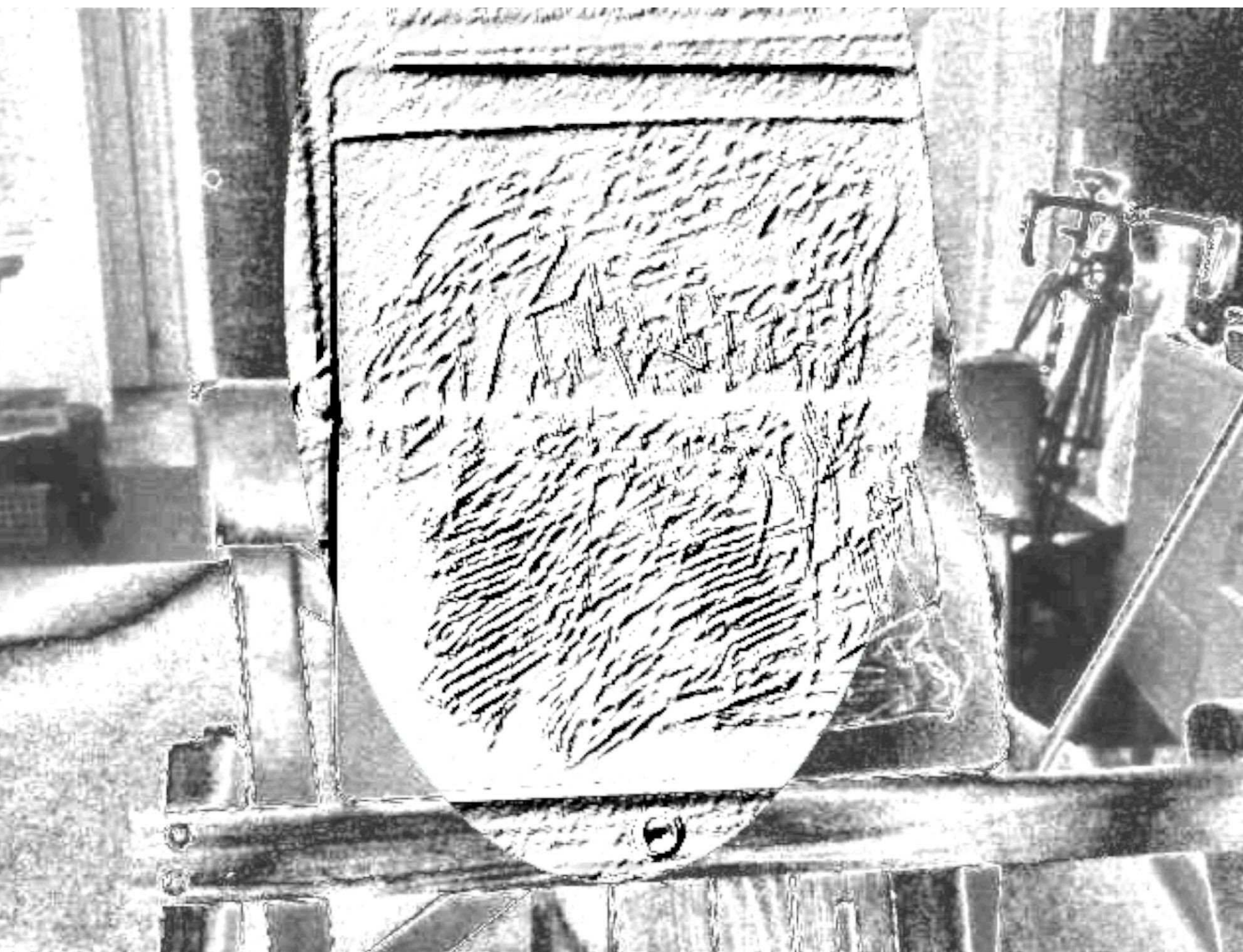
















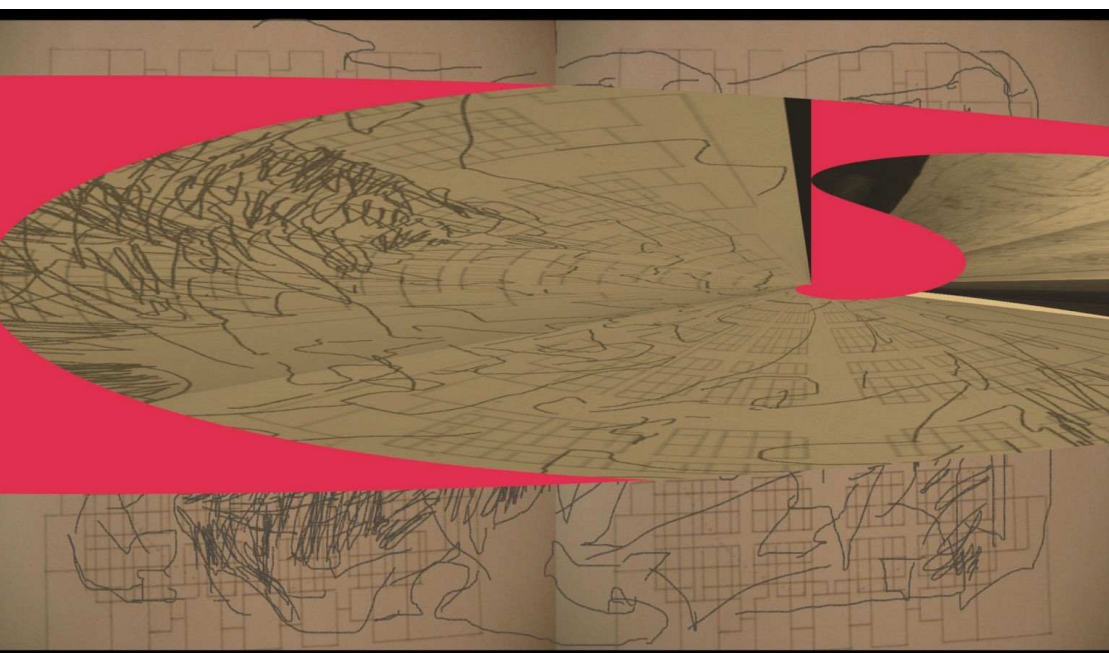




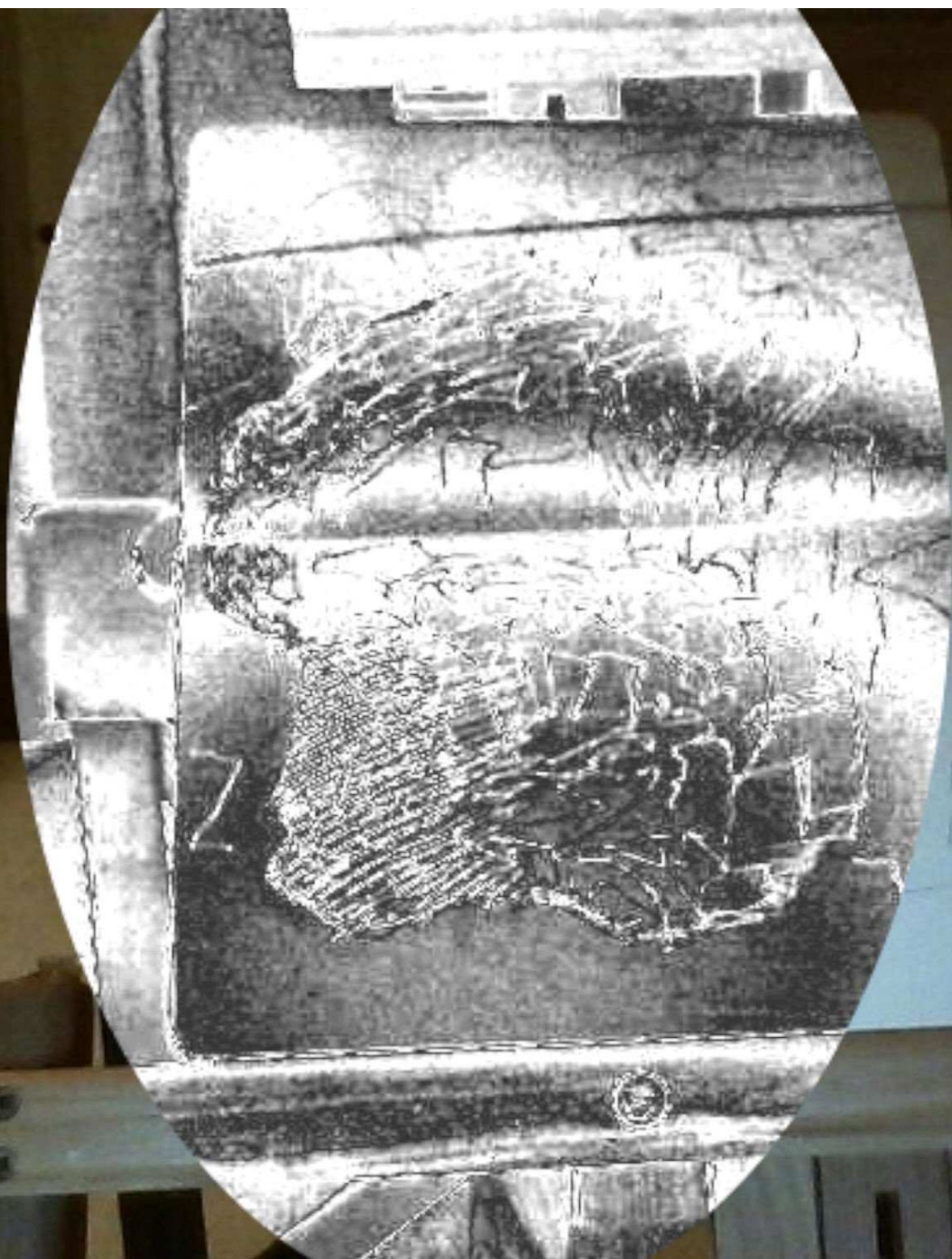




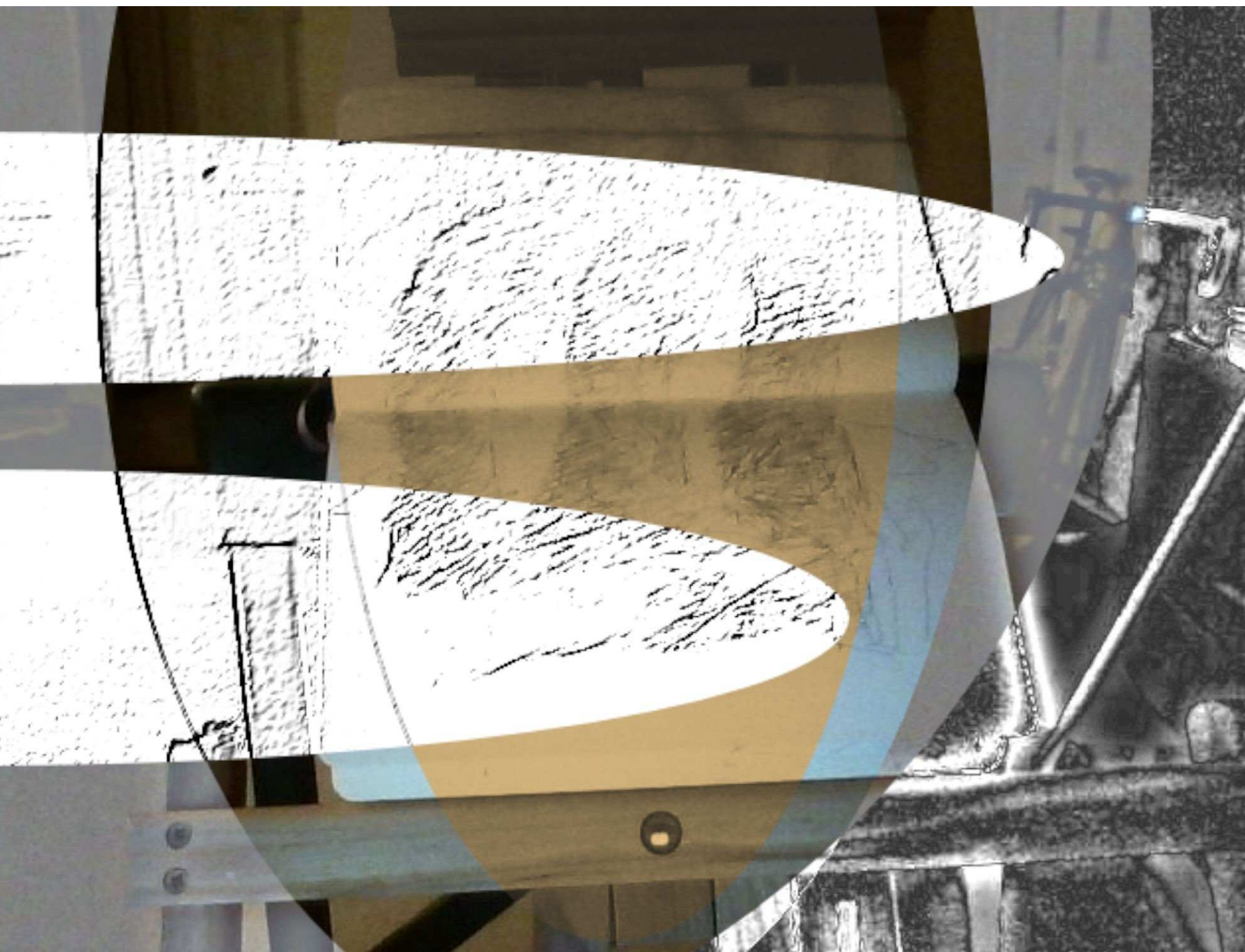




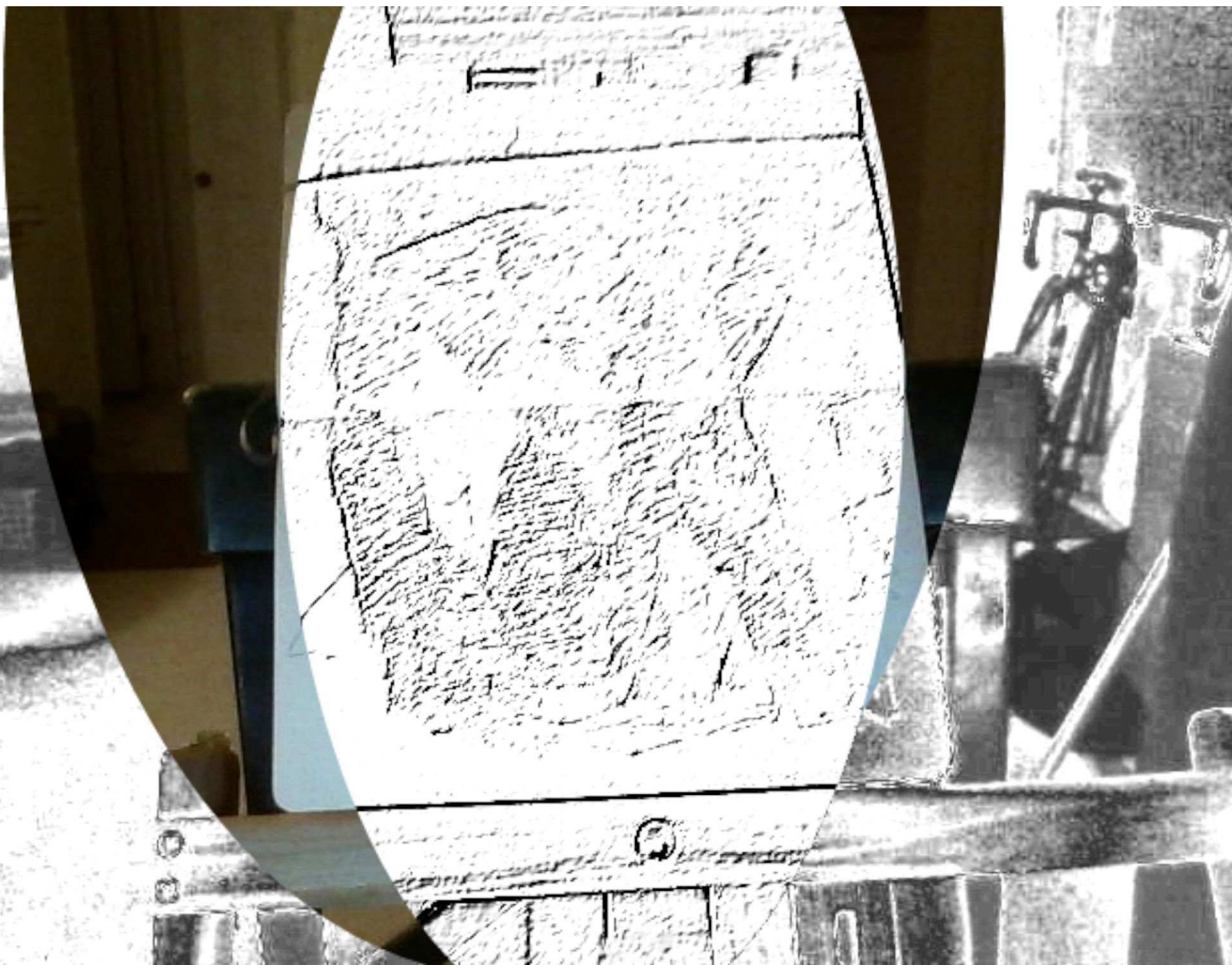




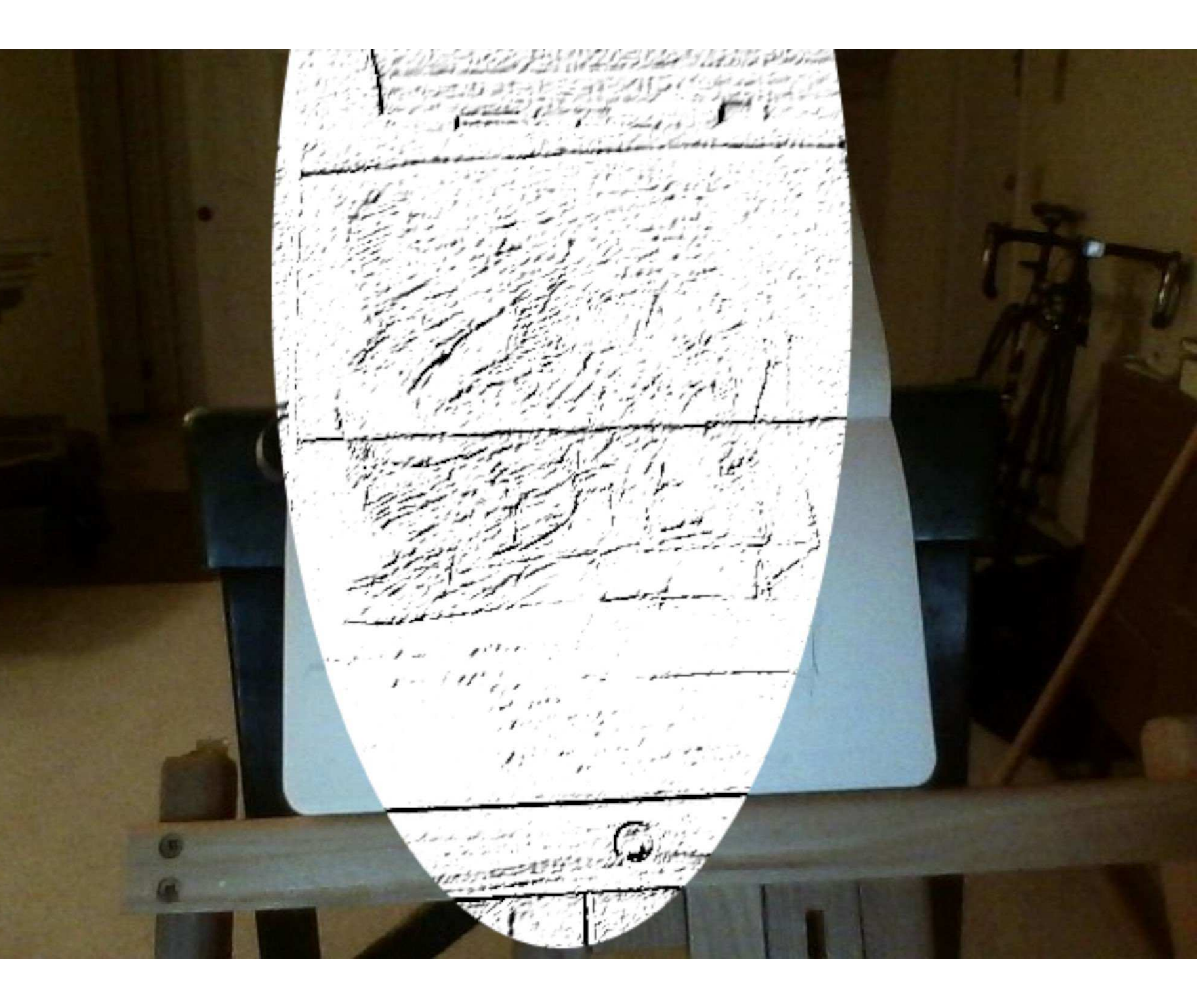












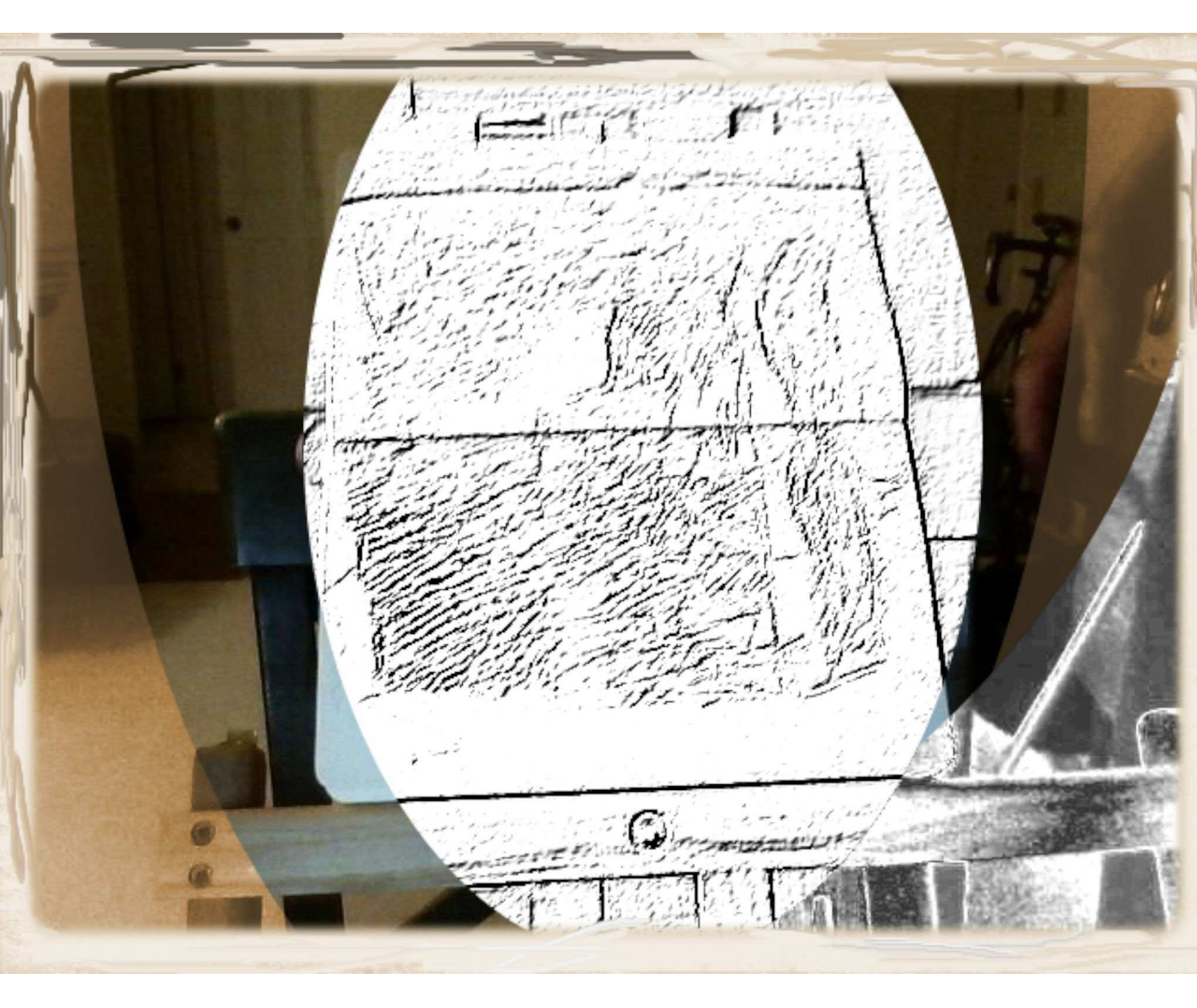




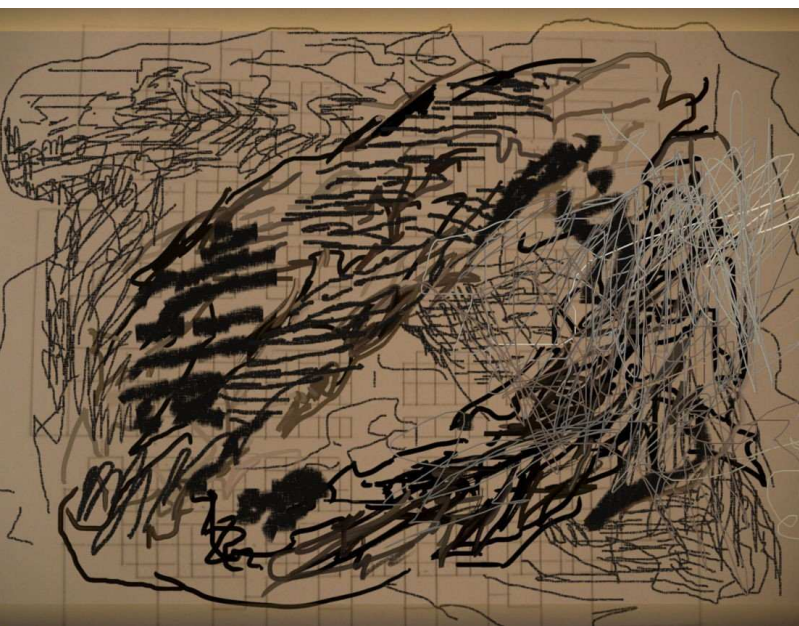








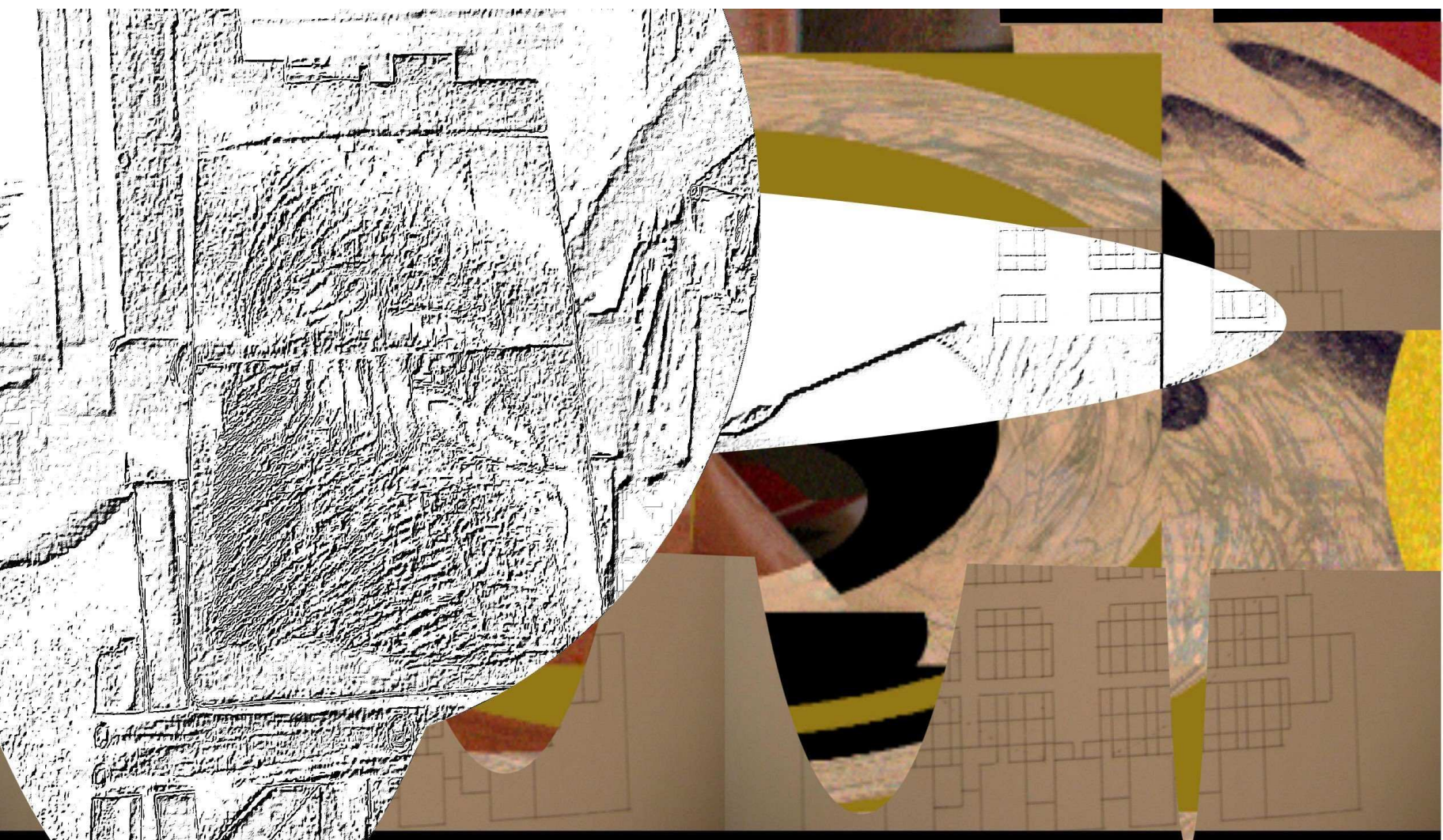








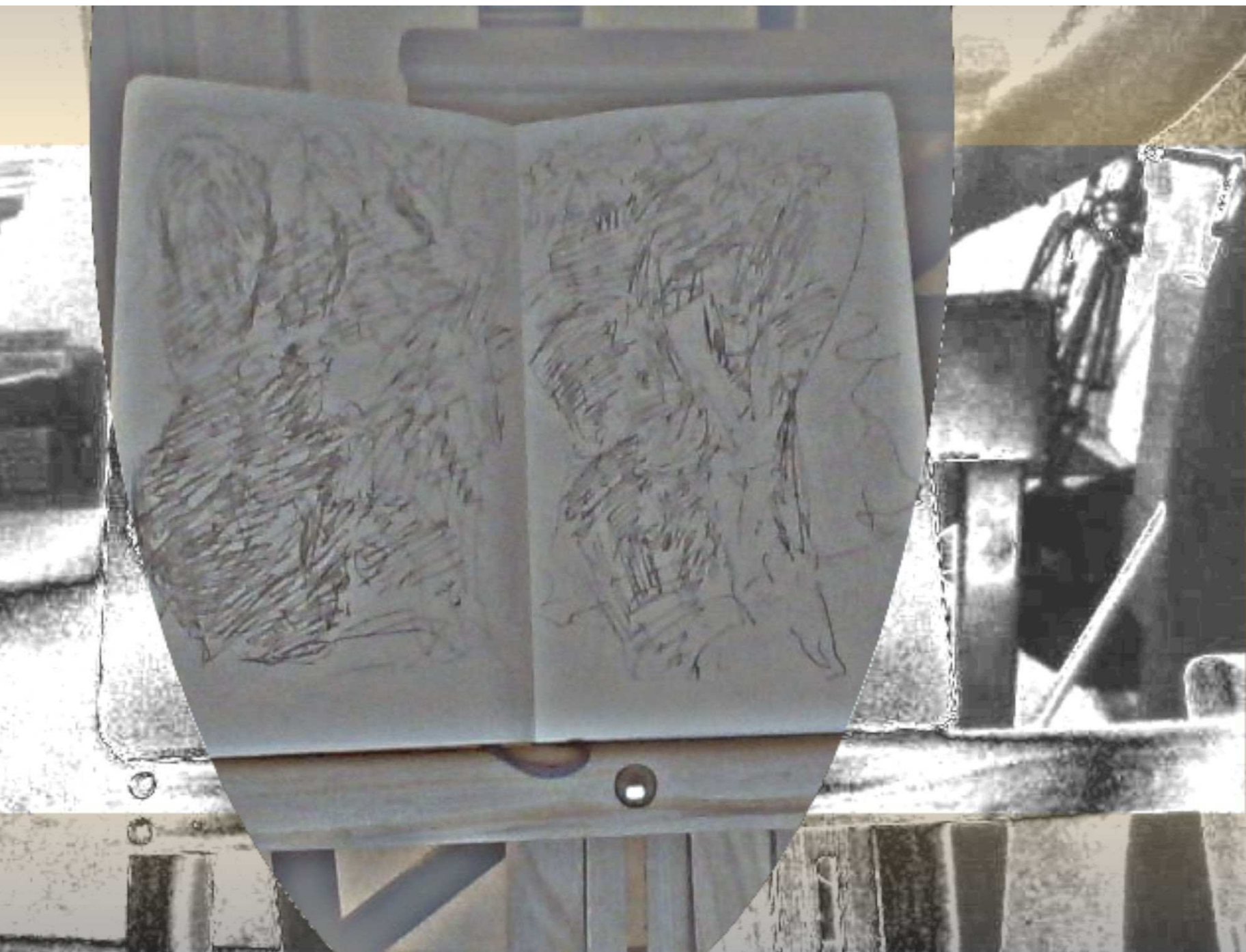




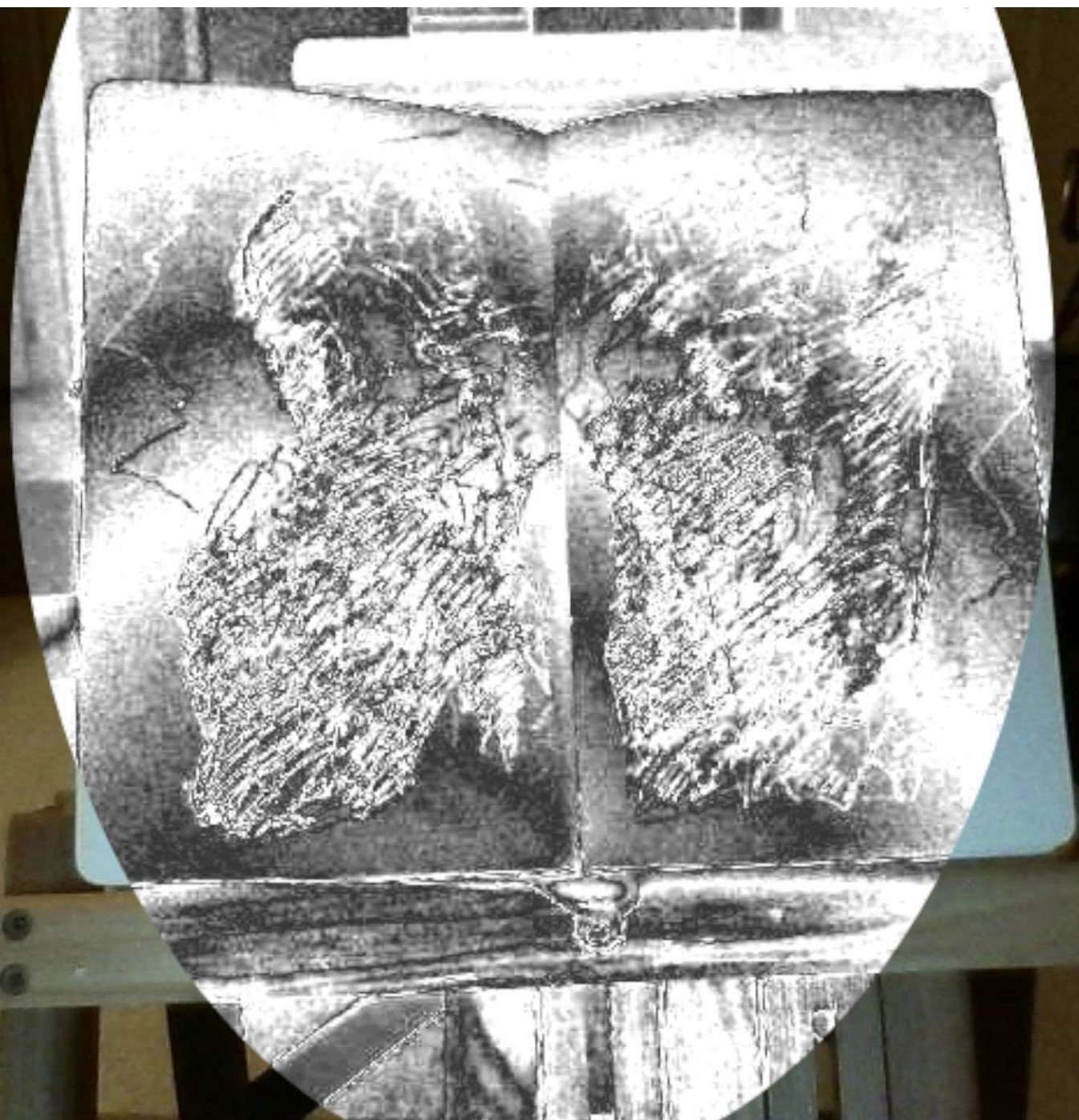




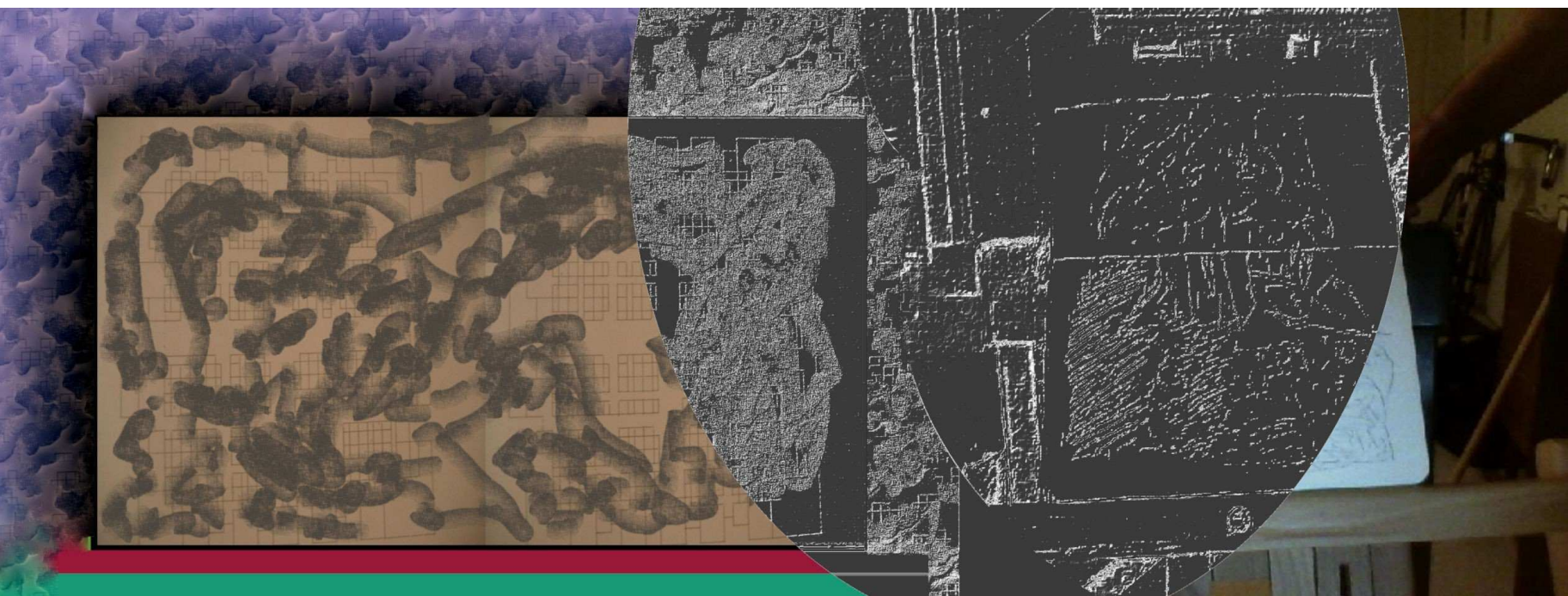














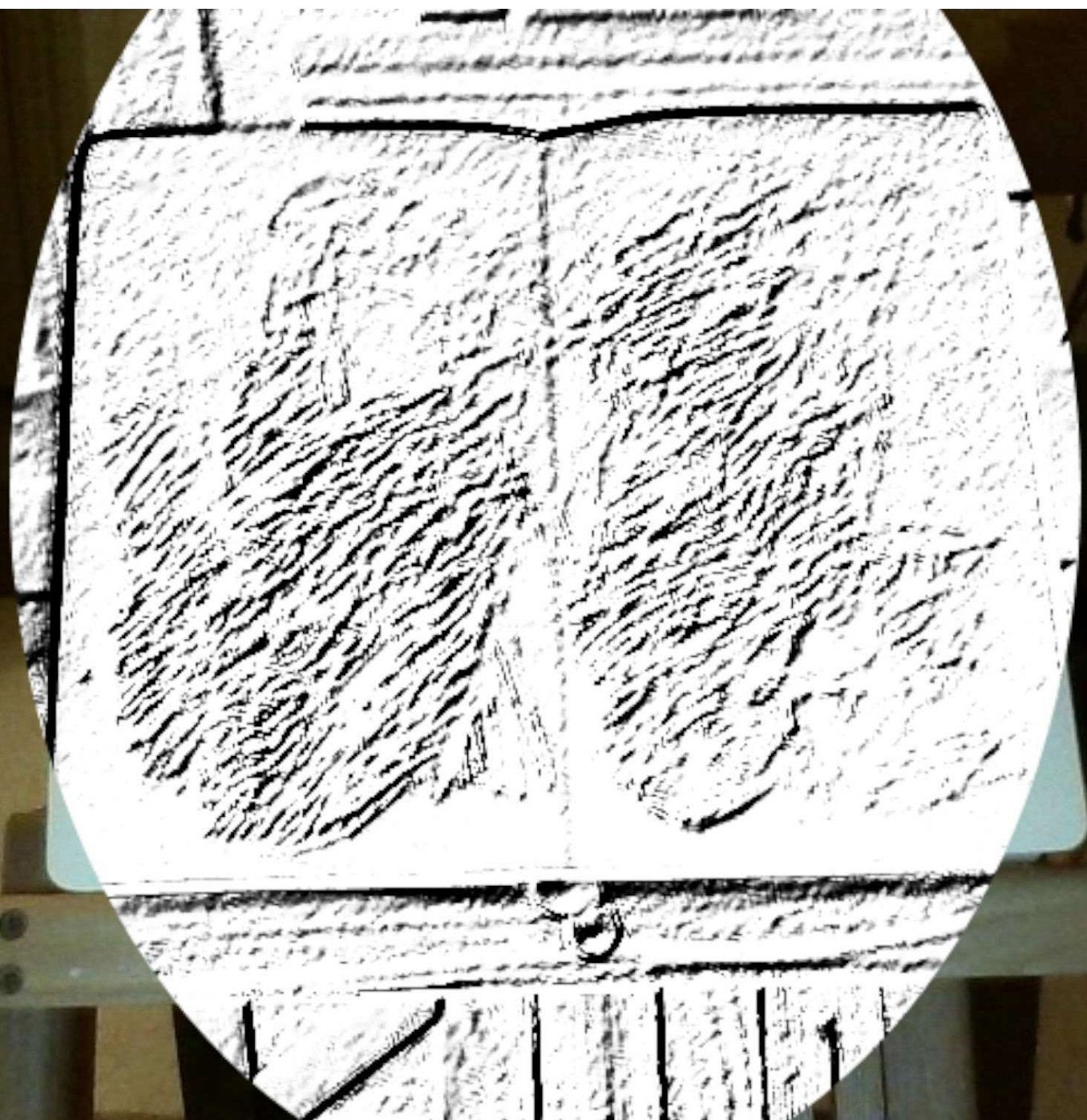
[illegible]

a term of "underlining" in the sense of the relation of "limning" to drawing, of limits as mobility-  
 however, the affiliation to representing of events is a step ahead of the more primary "presenting"  
 which Hegel broadly is phenomena "read" and accordingly for me Friedrich's sublime is actually  
 an aesthetic vision which is not only in the future and present the picture itself, but  
 also of the self-reading. For this is perhaps less in or there being or for the "something"  
 that is the movement we see in Johnson who related the kind of cosmic indifference  
 as mentioned, related on his "acting" subconscious and was tapping into what Lacan  
 as the drift of the subject. Lacan gives the best account of Hegel. The  
 working process here is to read the "philosophers" as "natural philosophers" at a root and  
 to suggest that Deleuze existed to do so. The whole idea of "transcending" and indeed return to  
 the "top" as the "this" is not metaphysical at all, but rather behind the scenes.

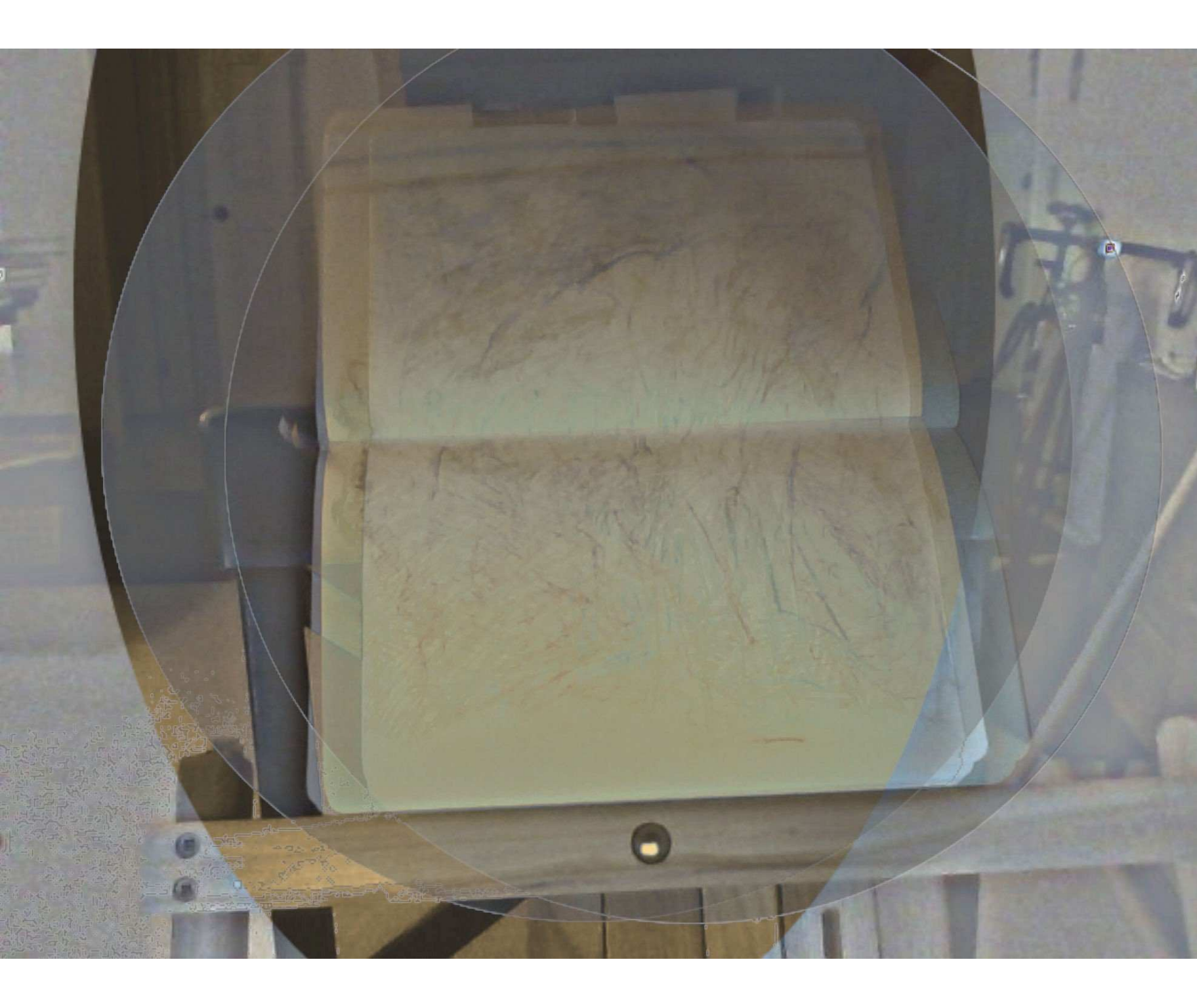
seise of "aural" as a word – morphine – is aural as in and aural per aurora, or illumination – the sense of this radiance – as we turn to the names per Johns, Duchamp, and Arthur Dove, and also Wright's "Cugger" – the aural of the how and the really – the negative – negate as – "any" – the aural of the how and the end of "Cugger" – the event that is

...rt is often... interpolation and  
...ture -architecture itself...  
...book-ny... m...  
...rde...





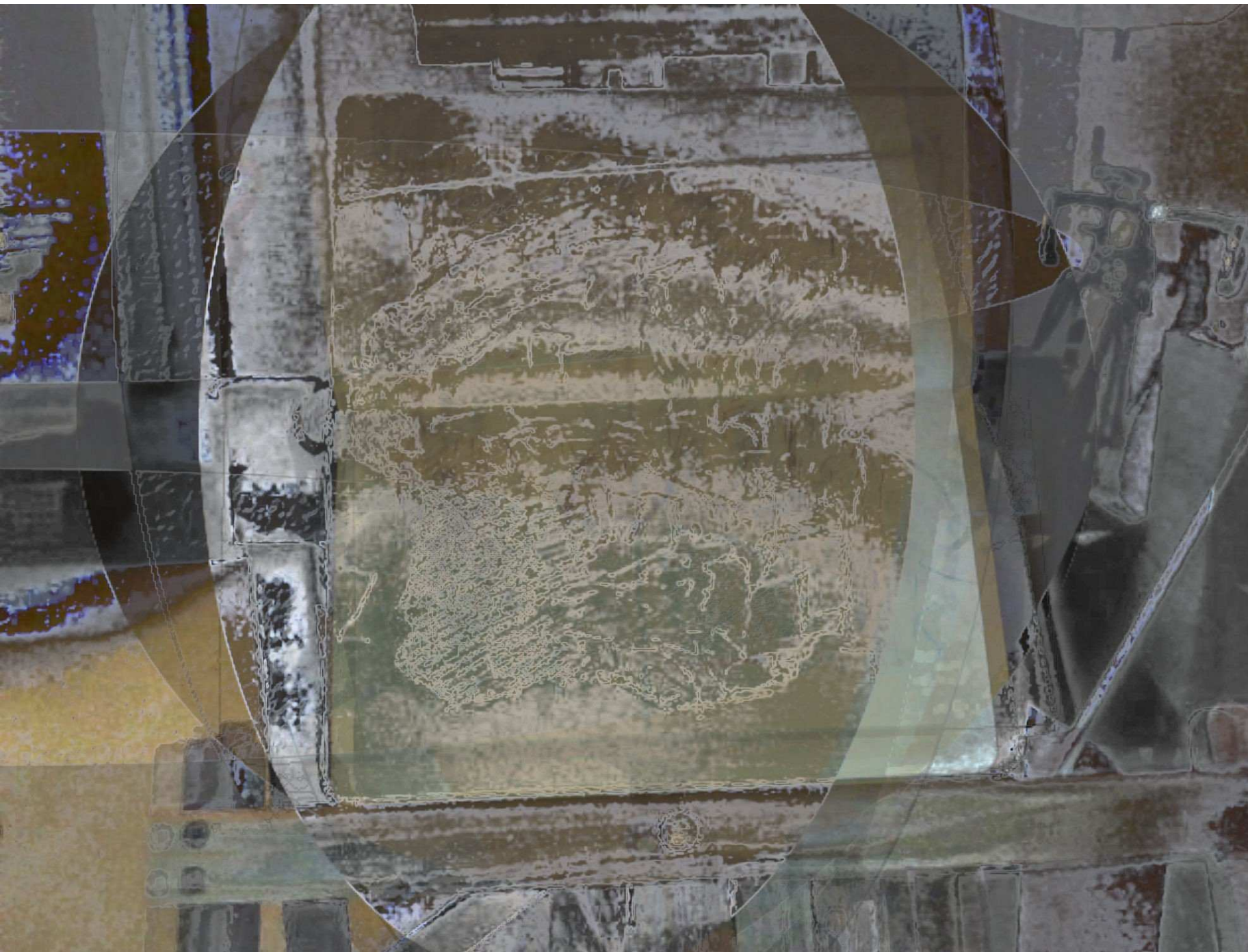




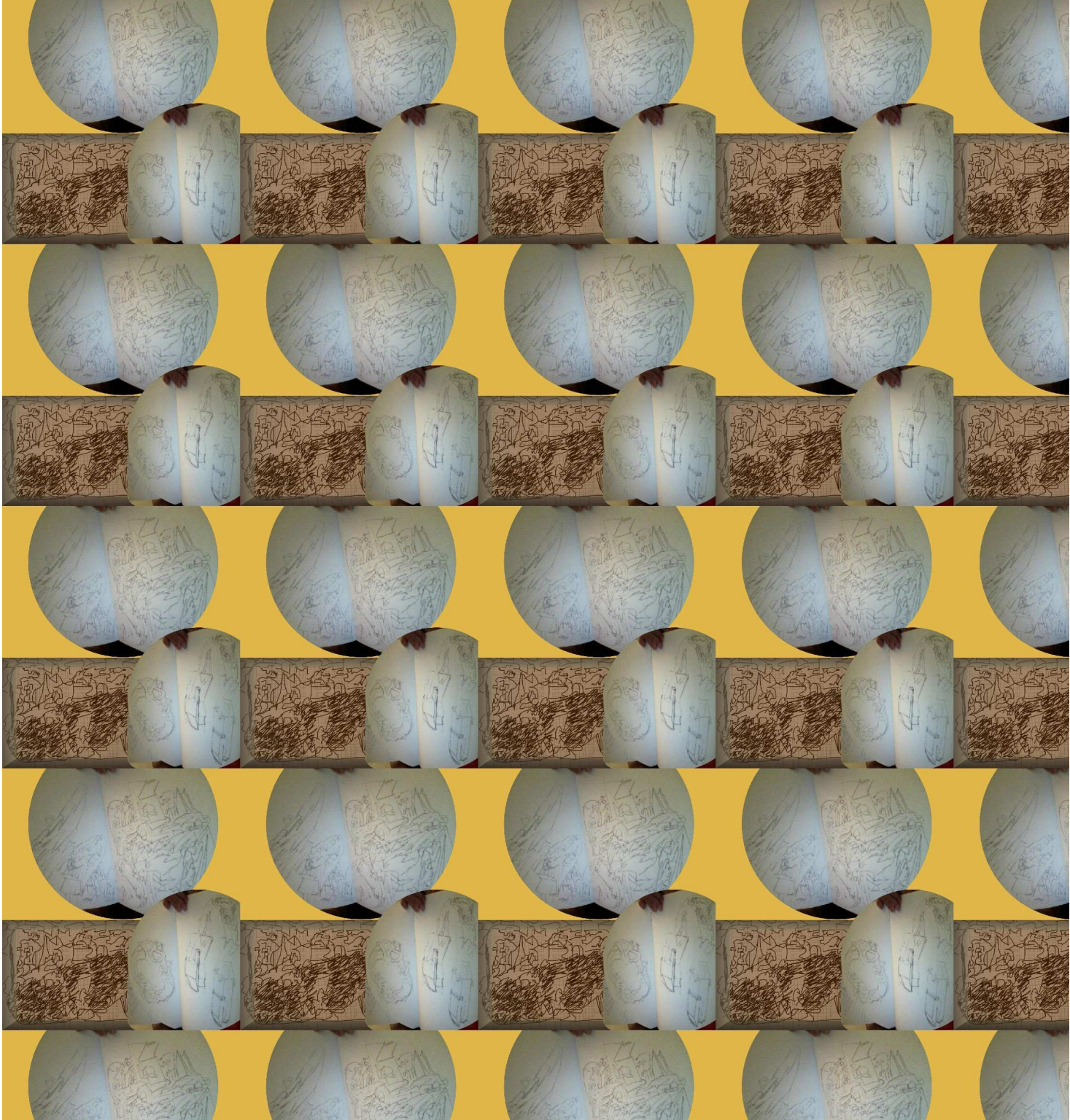




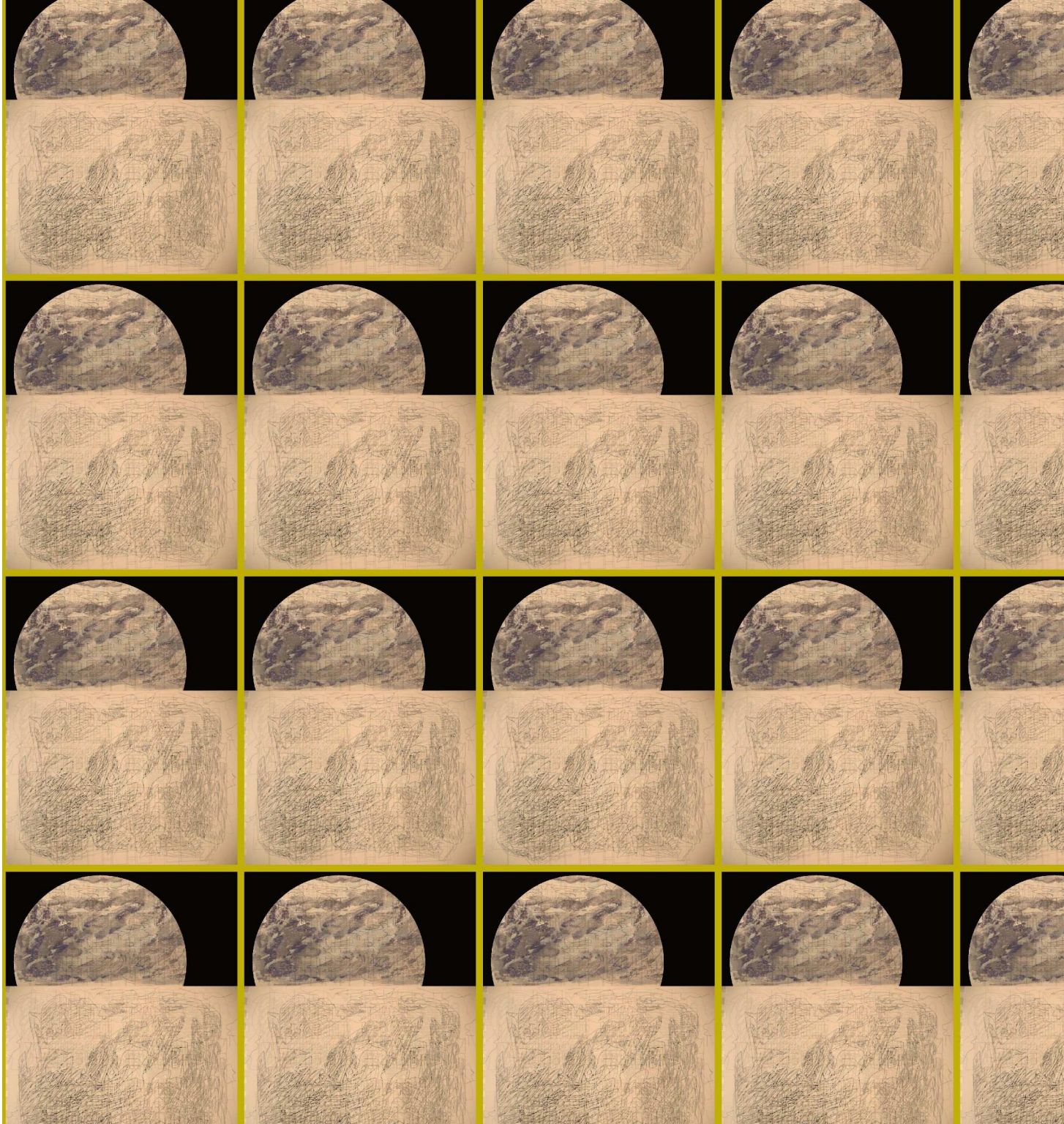








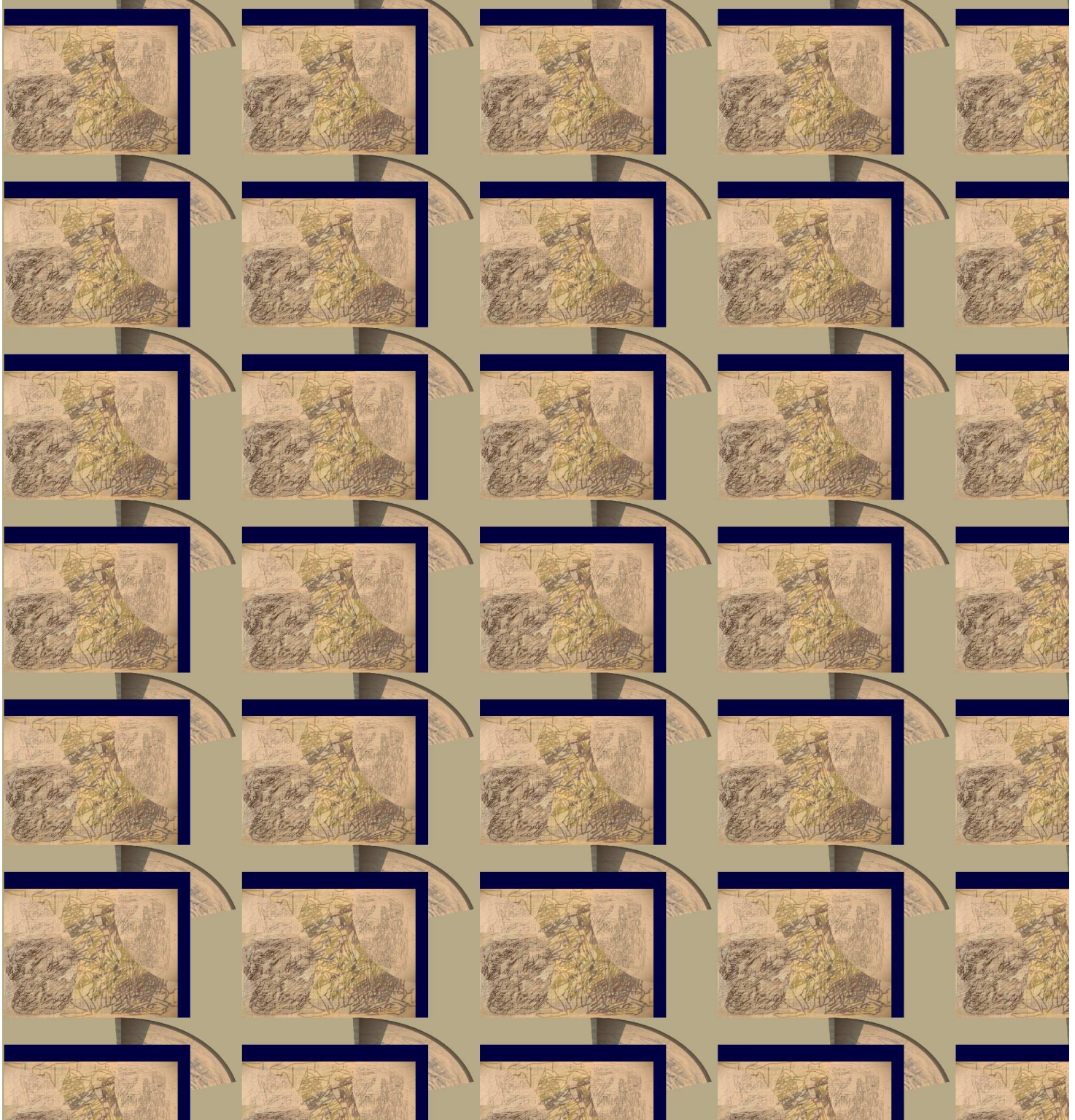












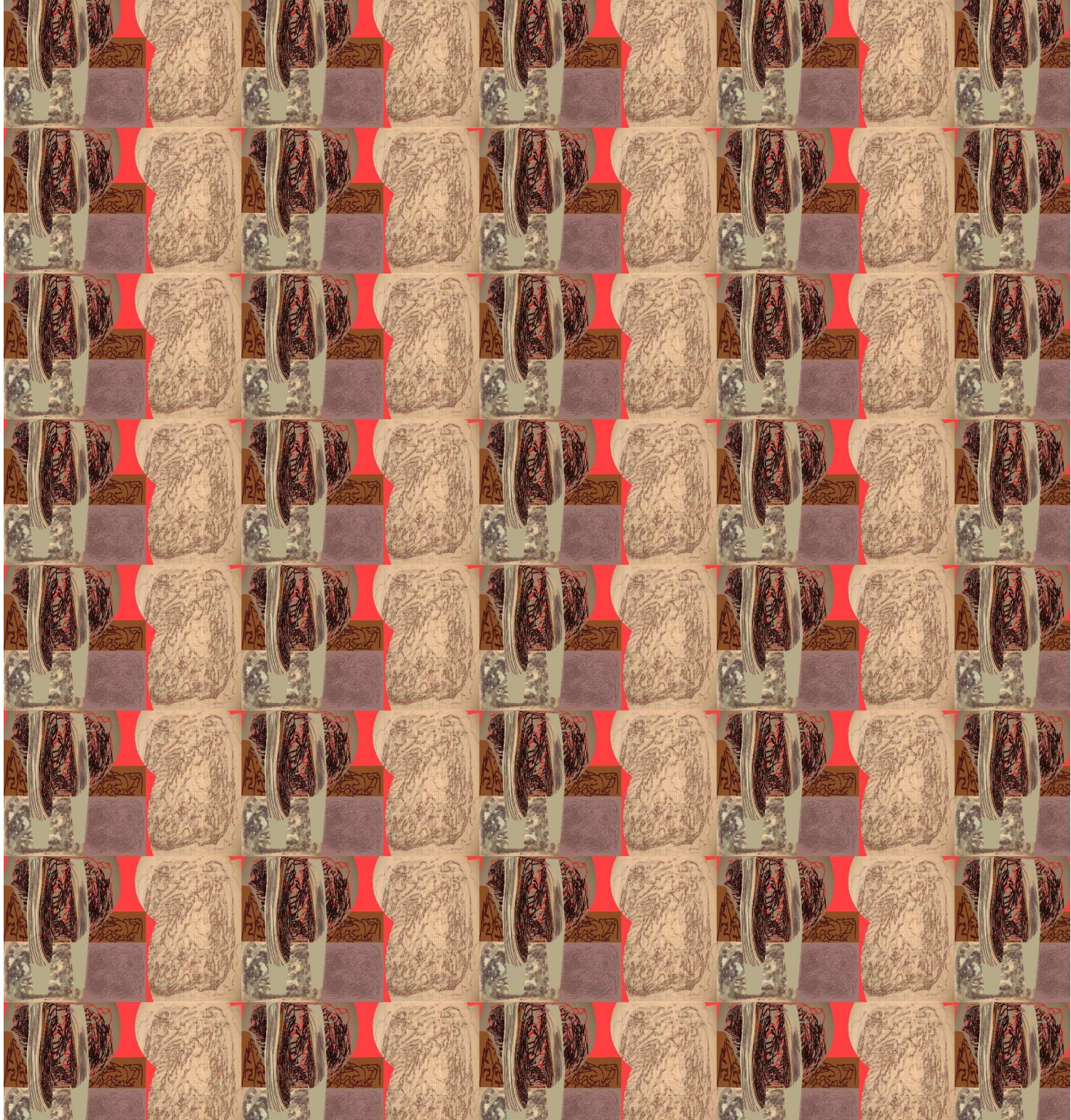








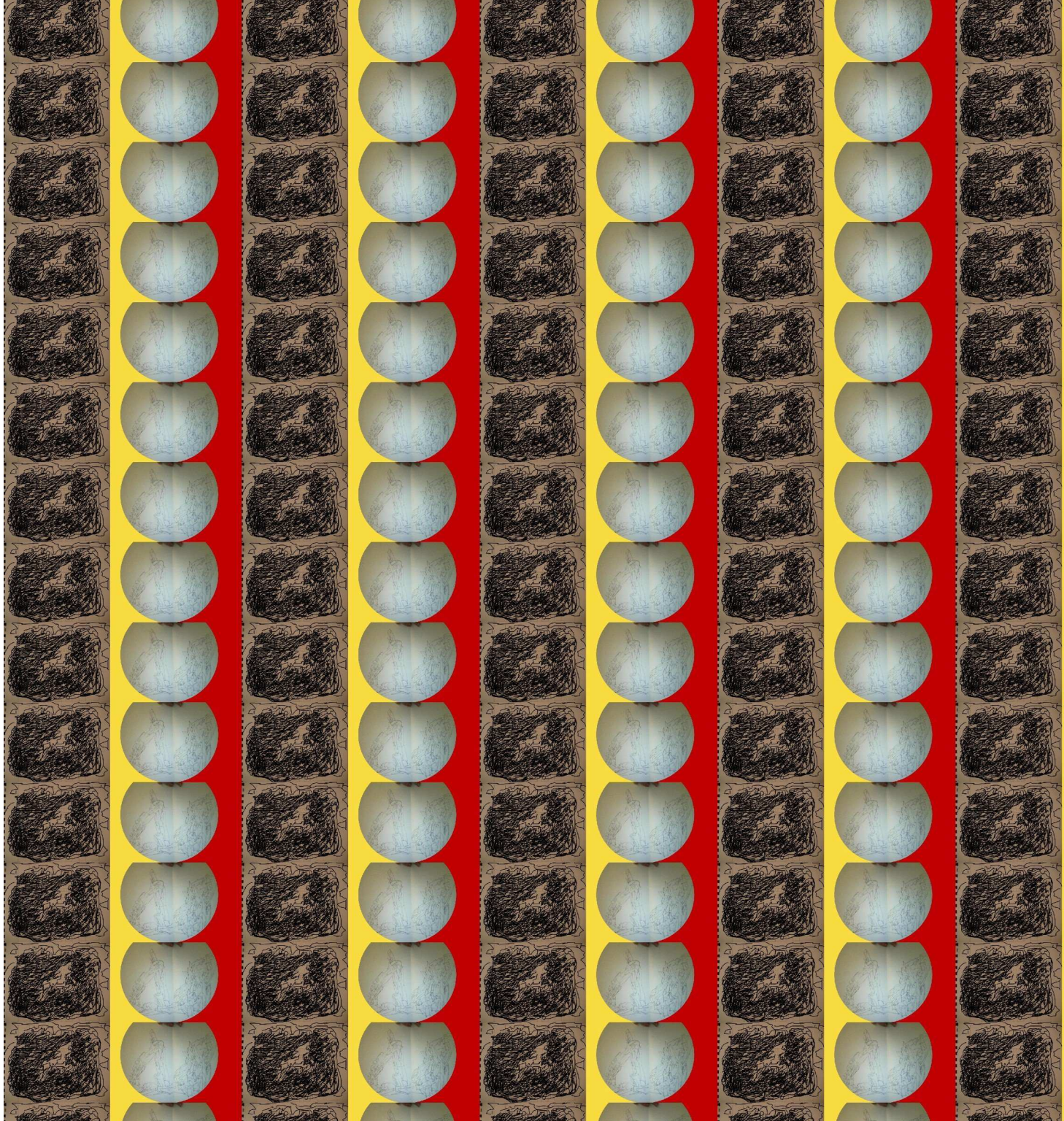




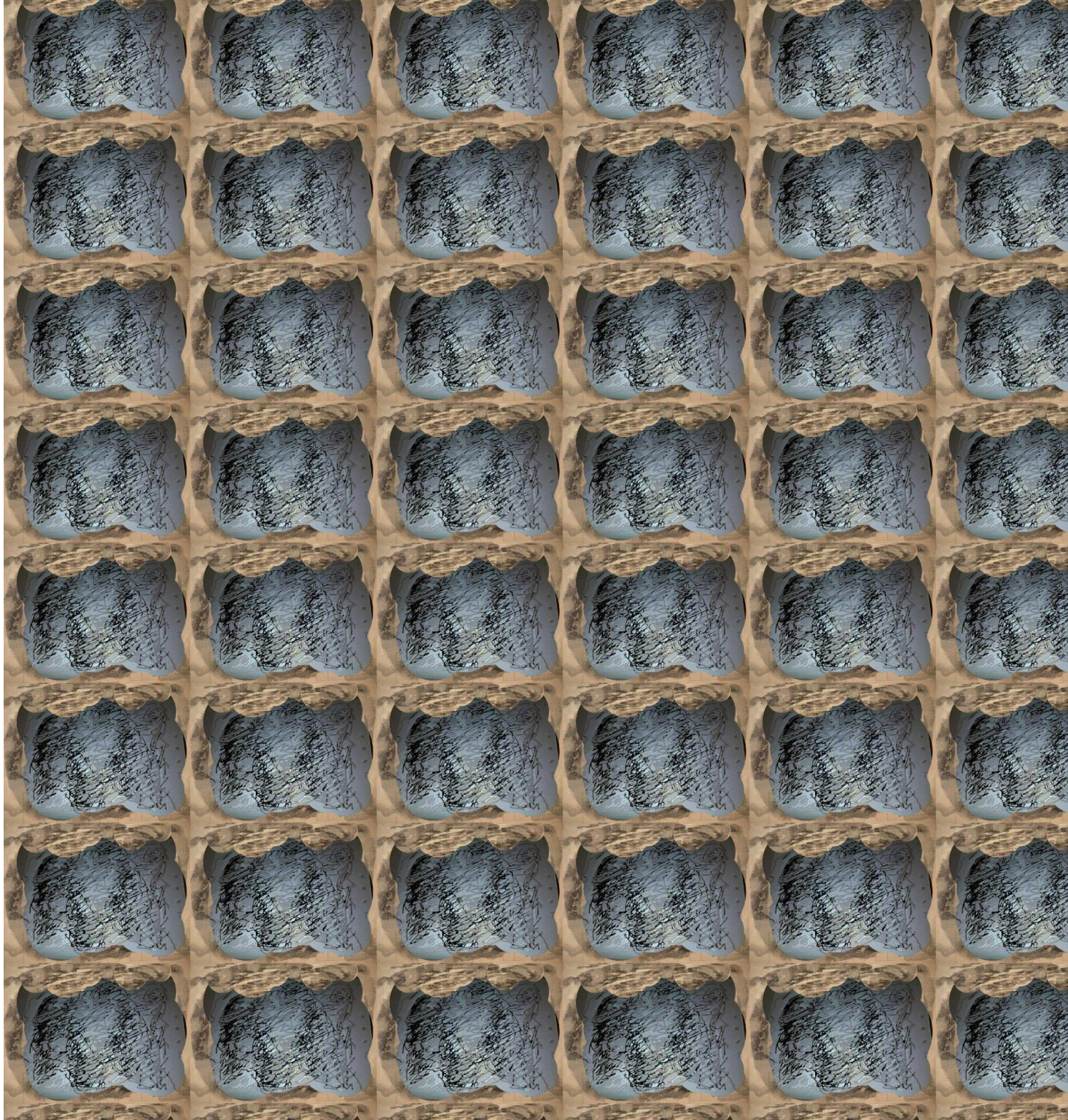










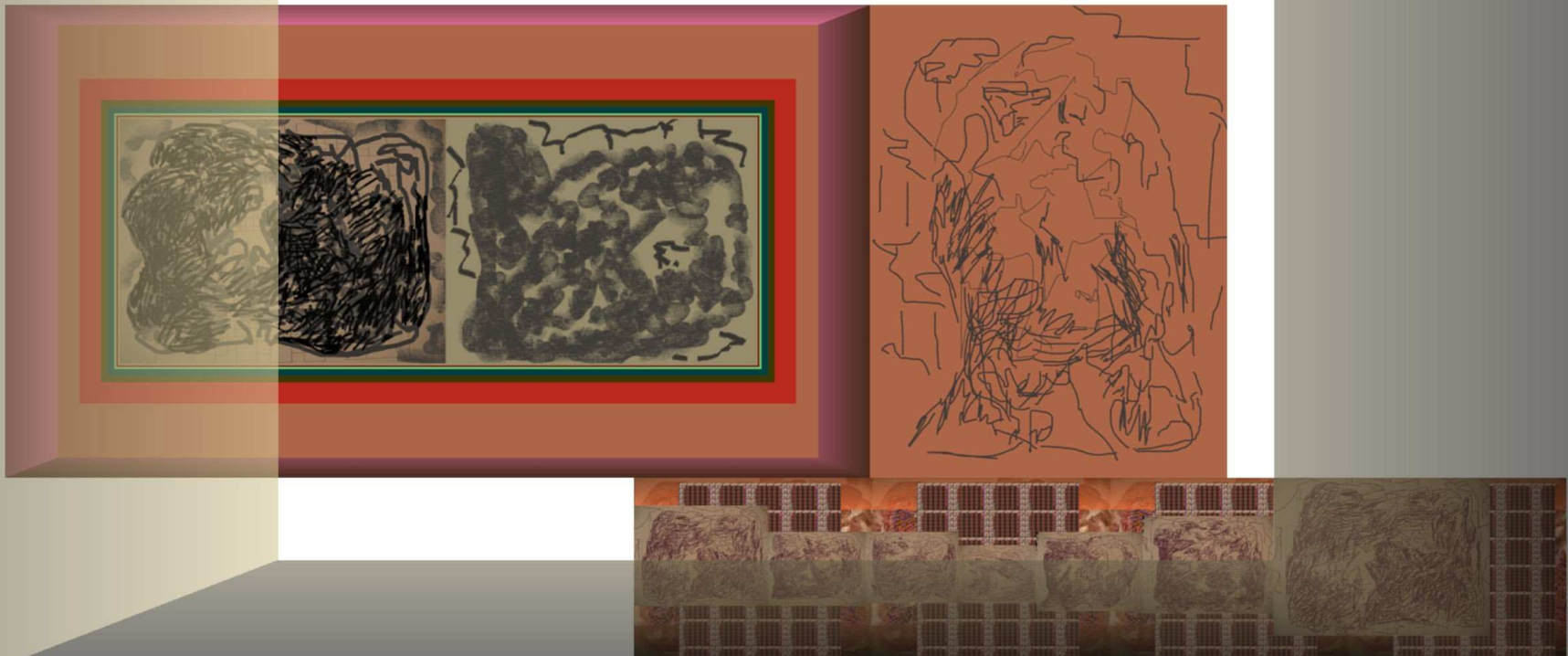






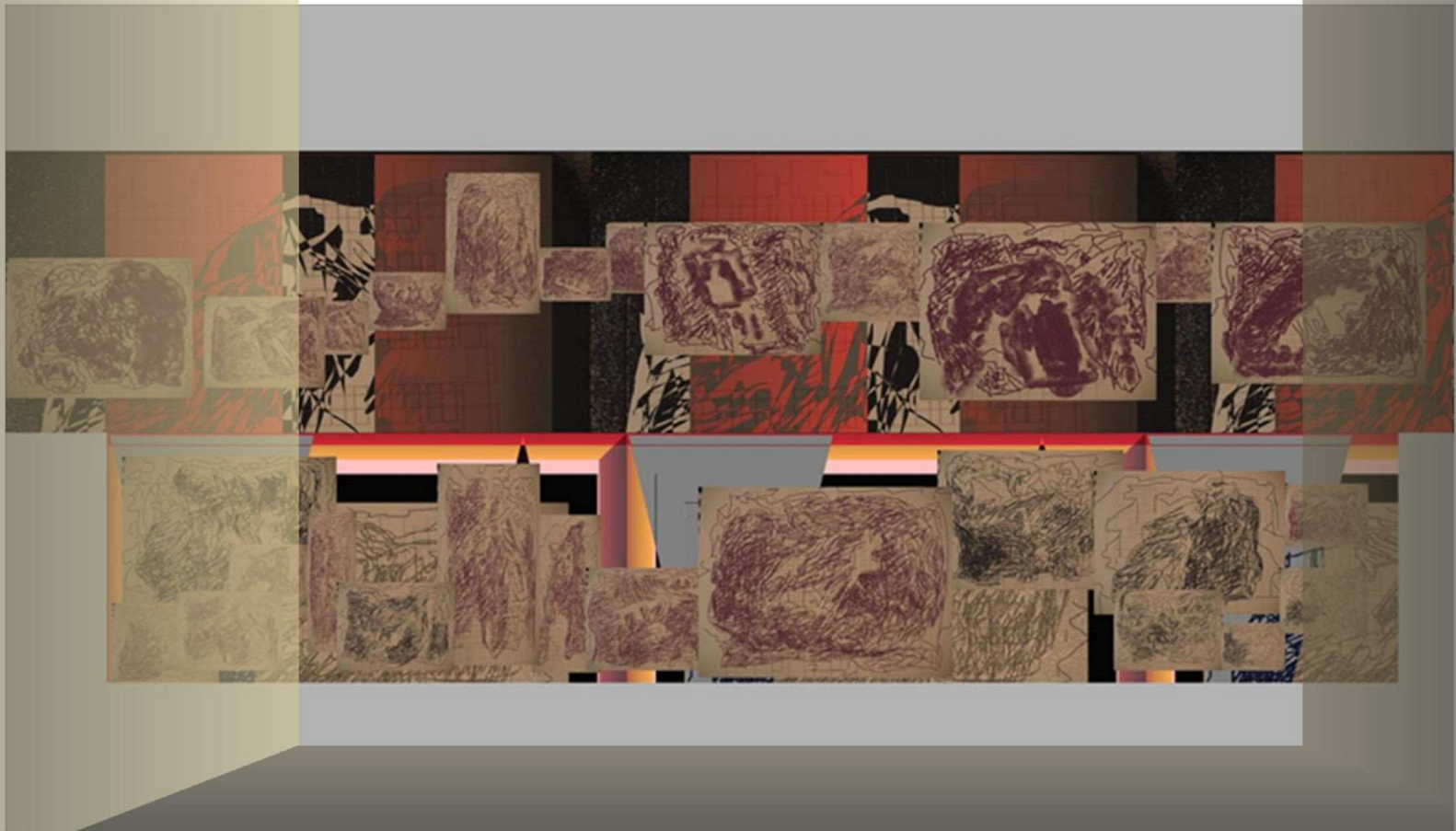


Allois: breaking an argument down into it's alternative in this case is represented through the drawings adoption of cyber space alternatives to :surface.. The appearance to a zenith of the loop is variously arrived at, the varieties include projecting a surface like a a virtual sofit that invites the drawing, and again a sense of transpose into a kind of niche, or then again a rotation from the cyber sleeve forward into the viewers space... The ethos is the traditional mapping of mark between surface and visual depth and Mannerist in-terest in exhibiting the discoveries of a modeling and carving sensibility taken to drawing.  
: The expressive intent has to do with the interlocking of these motions in their variety and the discourse is centered on the interest in relating the material traces of mark making to a virtual realm.



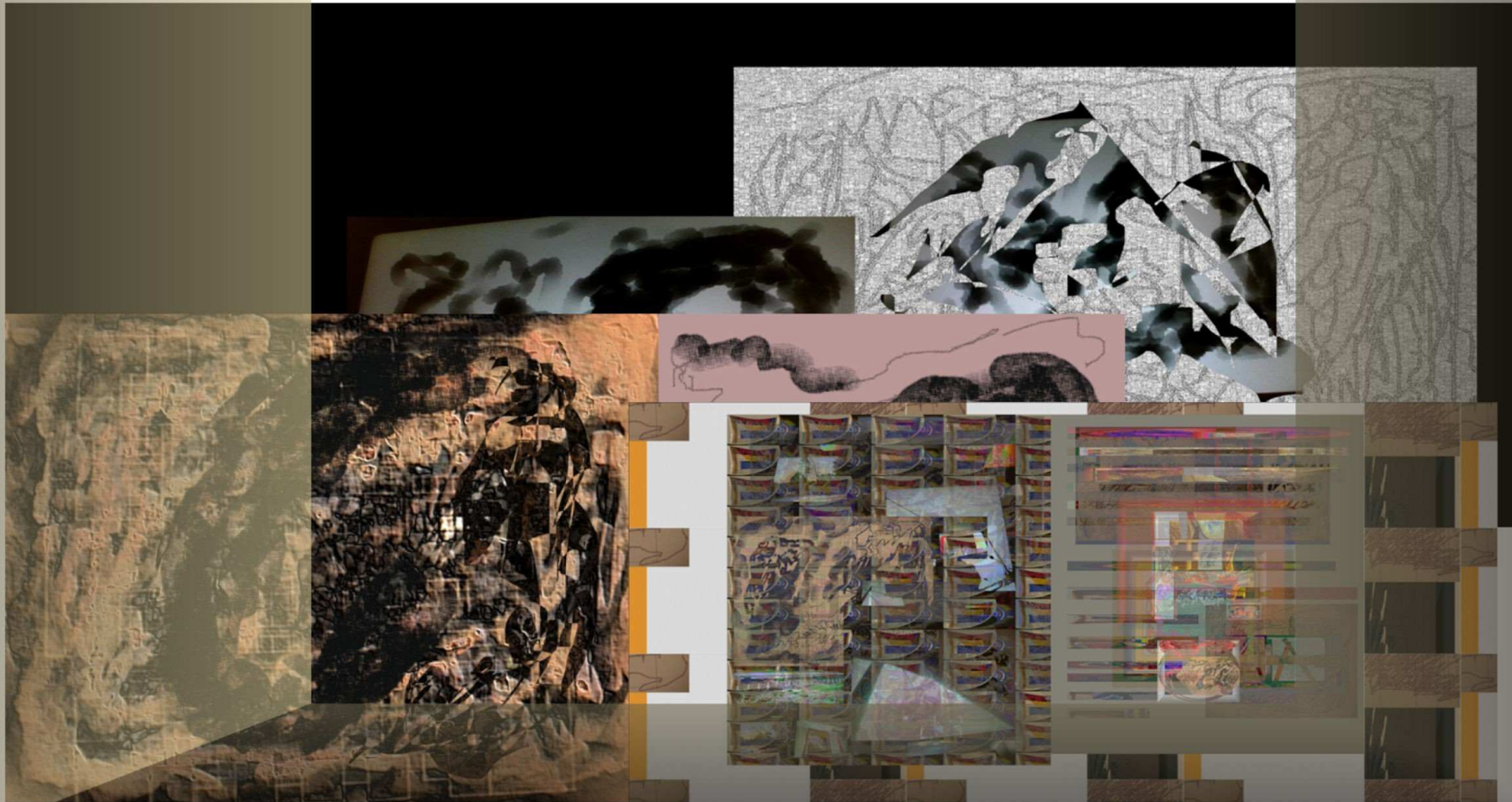


Amplification:Elaborating a scheme, heighten effect . The drawing uses amplification by relating a complex pattern block as a background to its working elements which as a series projected to the foreground give a sense of winding and threading through computer space... the motion moves between a kind of square and round column association as a topos that projects drawing form dialectically between architectural and organic landscape like sensibilities and the associations of a human transport within these means towards cultural assimilation of a self made environment.



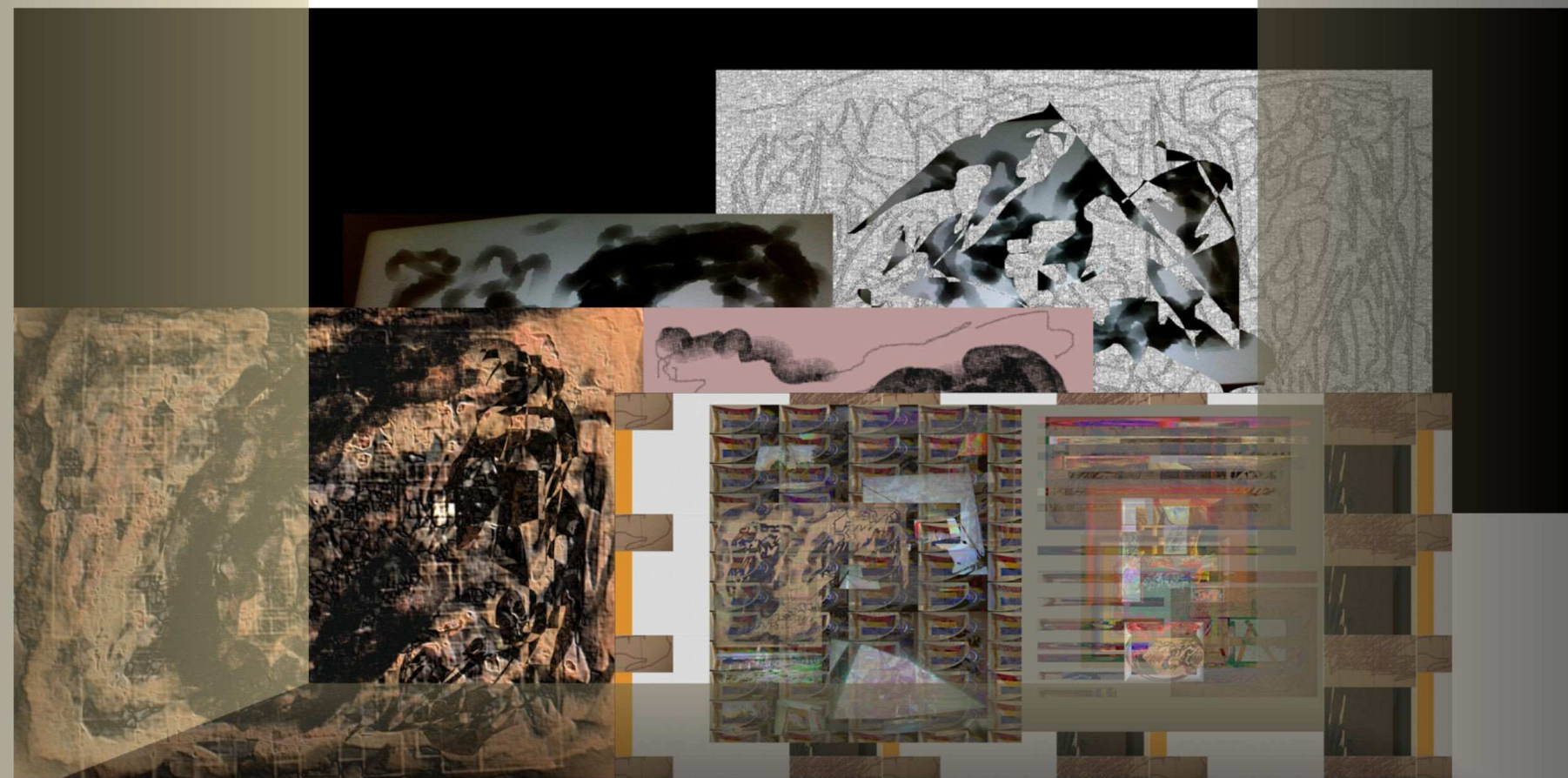


Anacoluthon: mixing syntax... in this drawing a kind of cave drawing syntax and computer space that seems to using marks in a kind of particle accelerator have become a spatial mix...both caveman and scientist are trackers... The ethos of relating to an “in camera” environment does not relinquish the pathos of relating to what is at hand but pursues expressive content through the sense of turning the environment demands, even as a thought experiment





Anacoluthon: mixing syntax... in this drawing a kind of cave drawing syntax and computer space that seems to using marks in a kind of particle accelerator are some a spatial mix...both caveman and scientist are trackers... The ethos of relating to an “in camera” environment does not relinquish the pathos of relating to what is at hand but pursues expressive content through the sense of turning the environment demands, even as a thought experiment





Aposiopesis : abruptly breaking off a sentence, allowing audience to finish.. In the example her I have visualized this by leaving the written text at an interrupted x hight... the words are finished in the visualization of the drawing itself.

The Pathos of completion and the ethos of a visual-verbal space find expressive content in an element of surprise and dislocation.

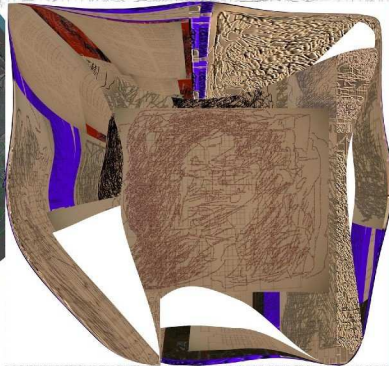
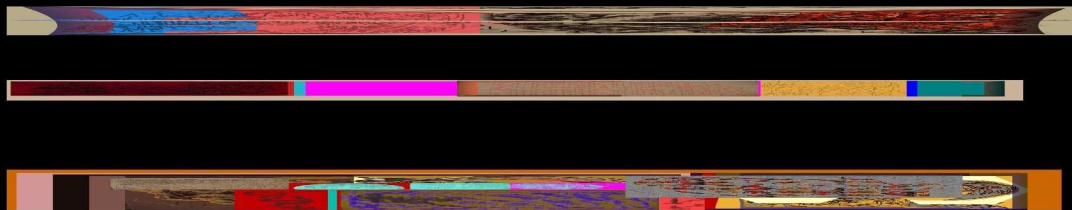




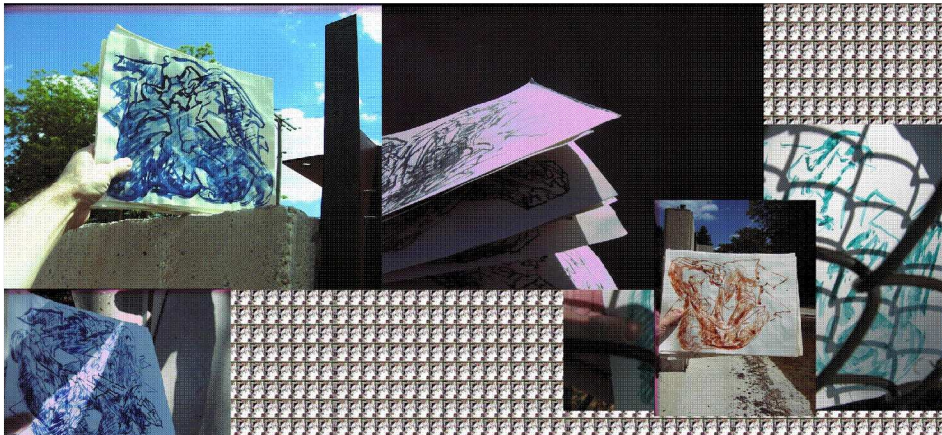
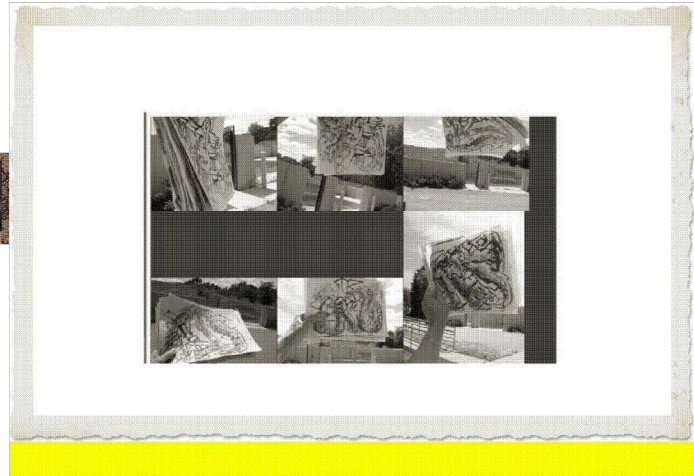
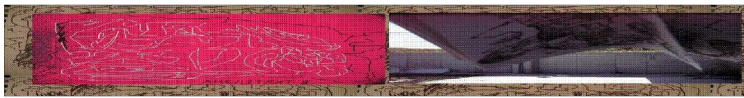
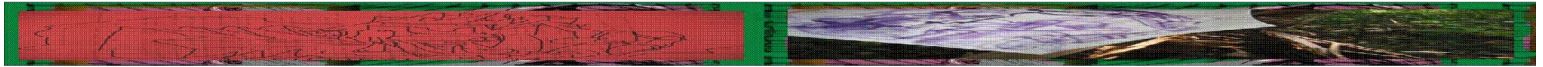
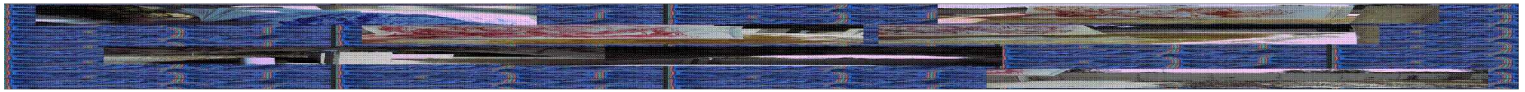
Apakoinu Construction: punning use of a word in defining a pair of contexts, in this drawing I have turned the amplitude of a drawing series into a kind of ampitheatre. The ethos of drawing as existing between color and monochrome expressively bends space in a dialogue of broadening ones outlook.



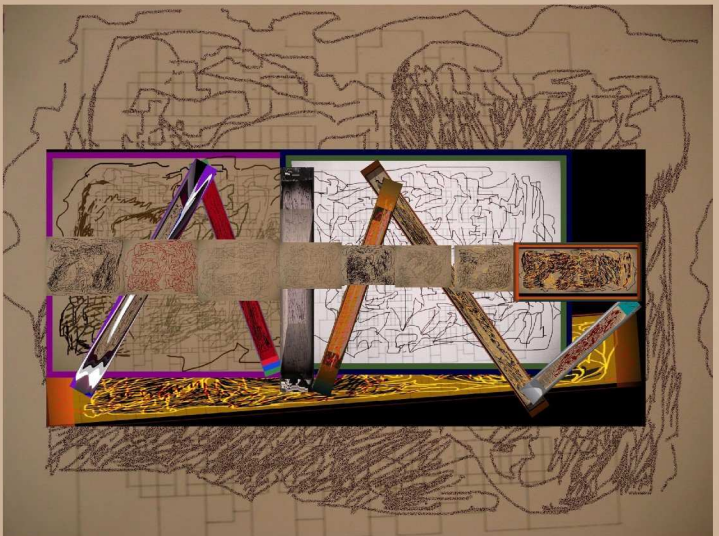








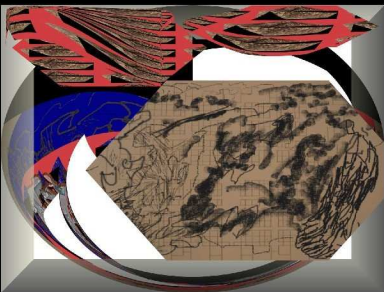
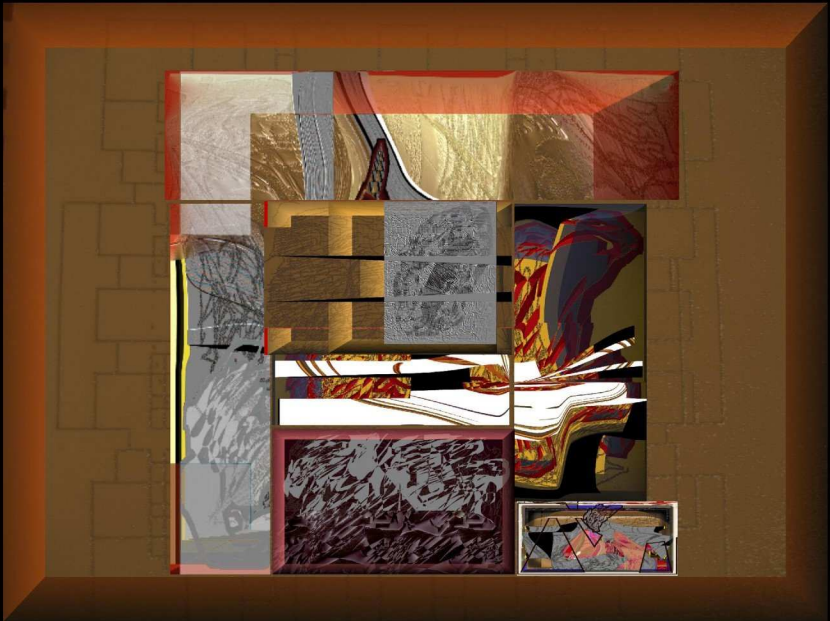
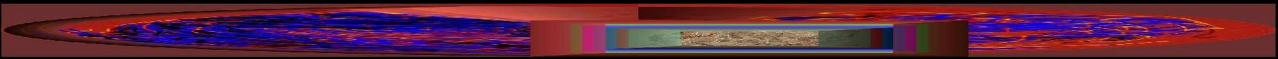






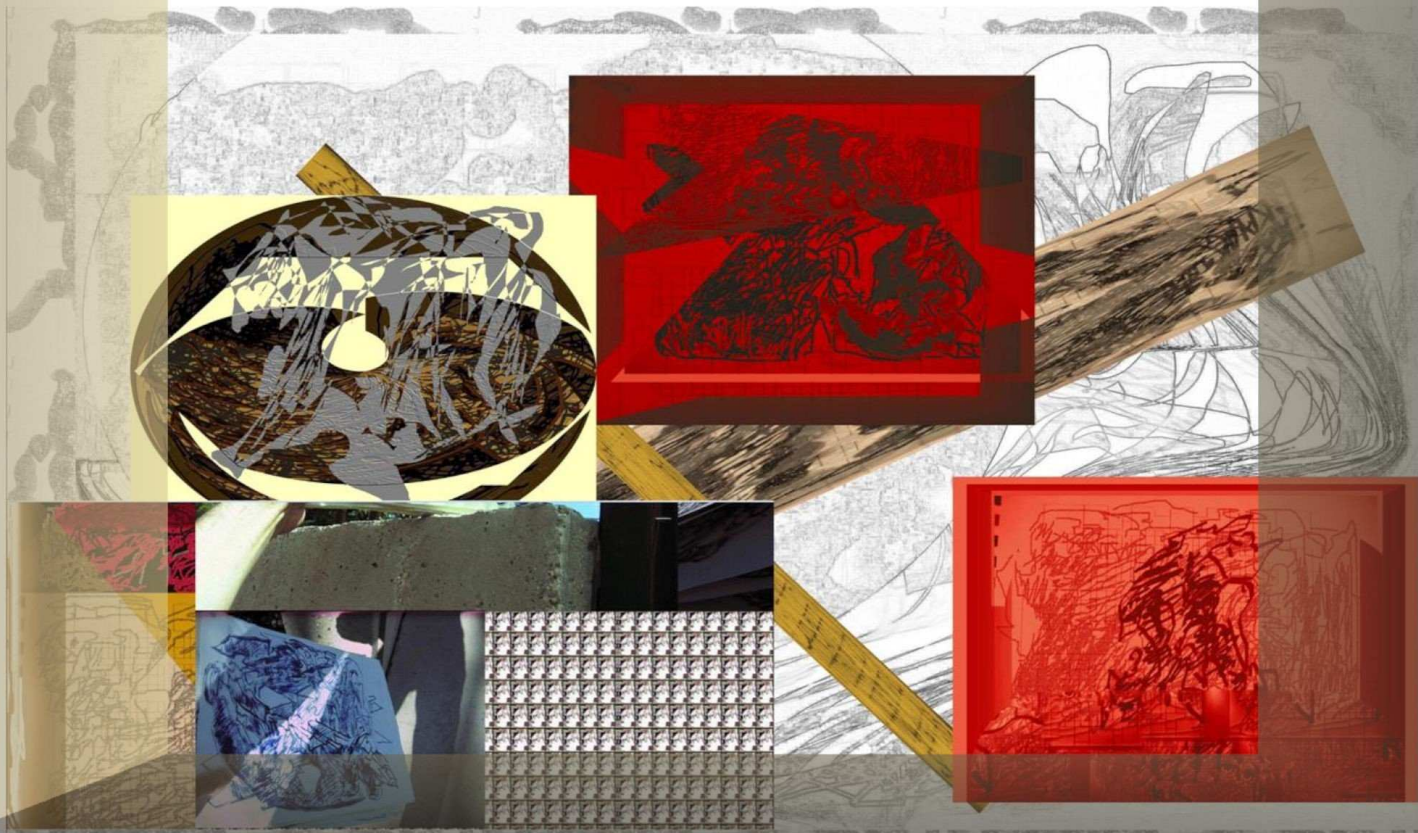








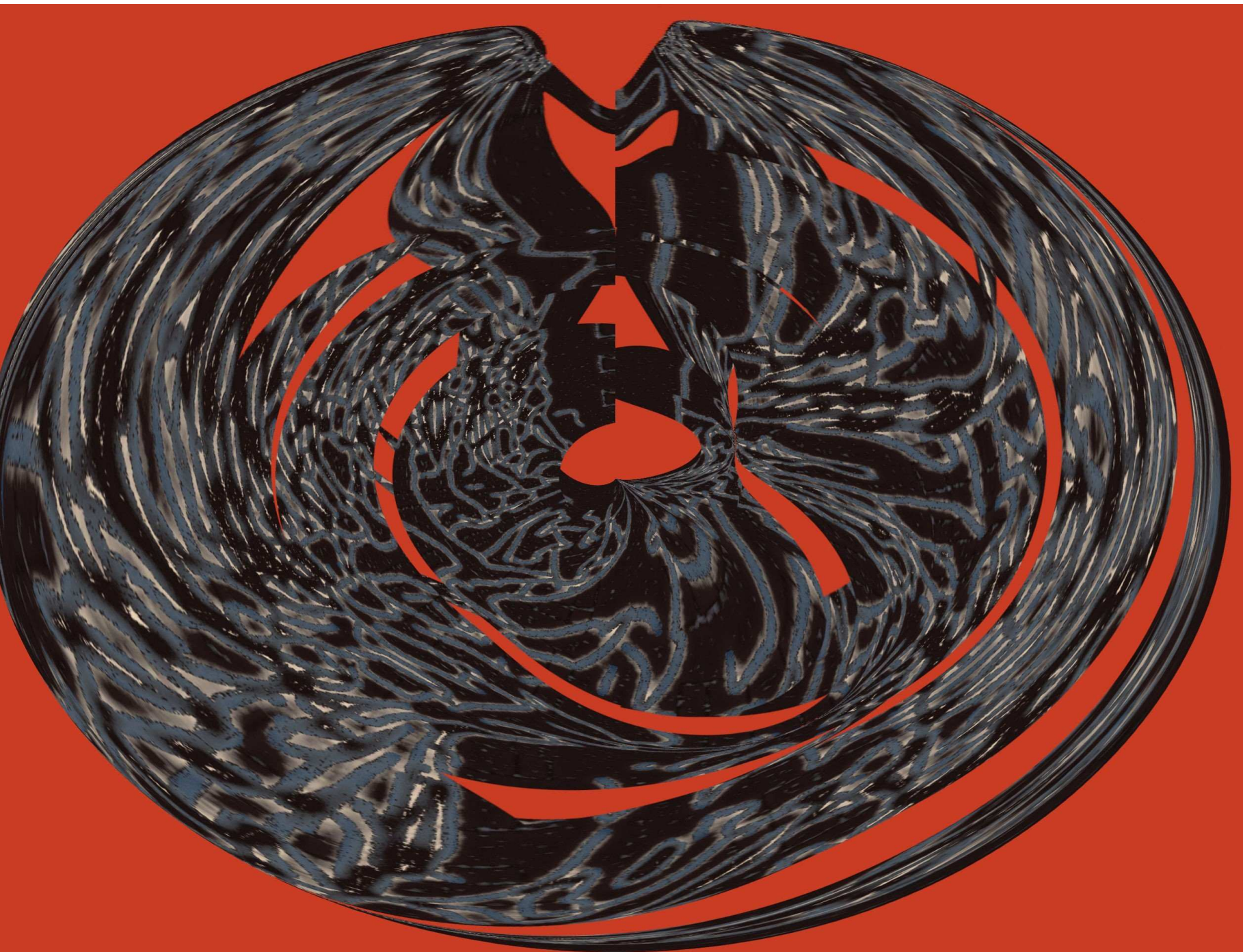
Chiasmus: ABBA structure, in this visual structure I have used the diagonal as a symbol of space. The elements of structural embedding, and structural enfolding are posed at a diagonal relation which gives a sense of expressive transport to that pathos of structural emphasis in the dialogue between a compression and expansion that occurs to the drawing eye and hand in its relation to motion in mind and world through the focus and scan of the drawing attack.



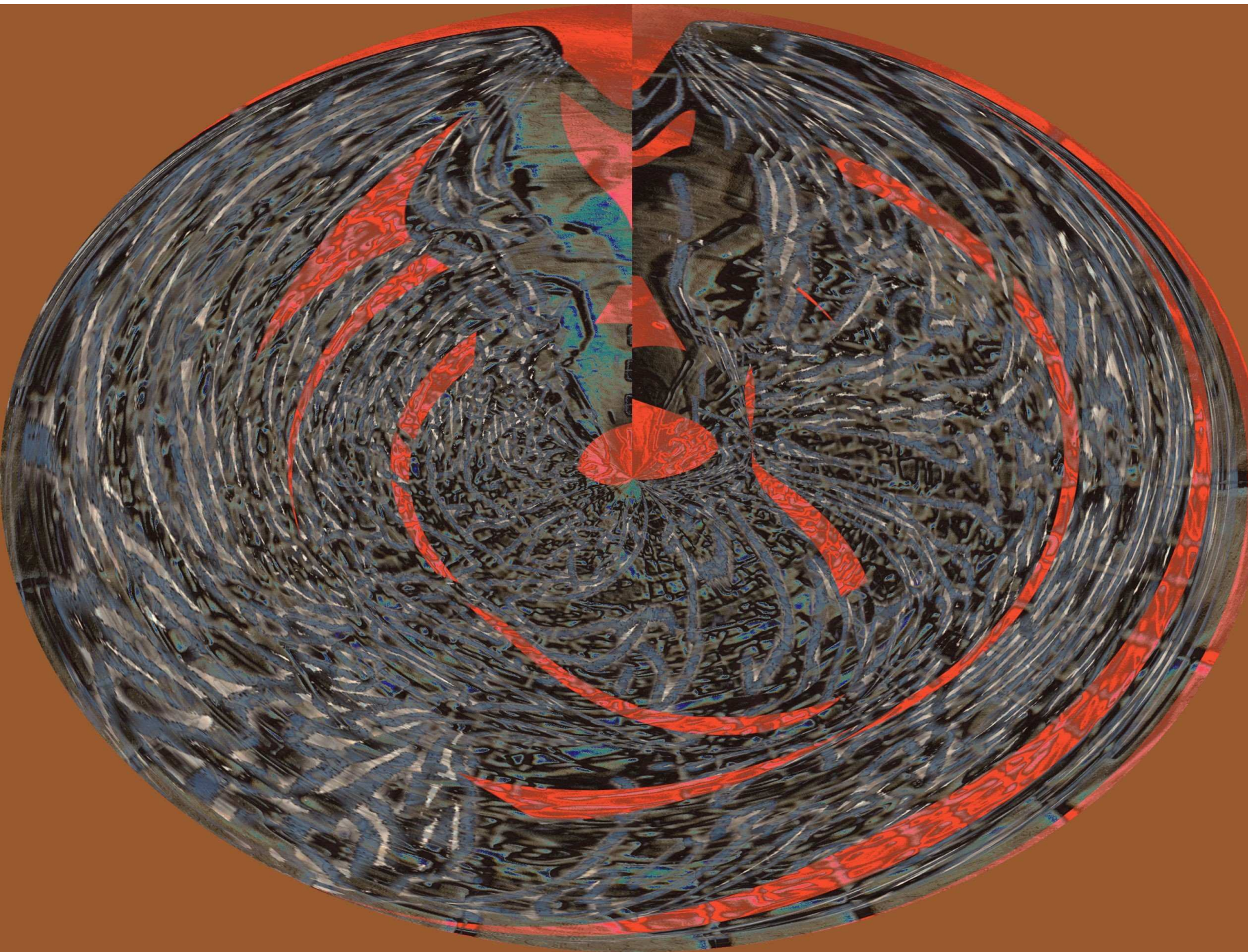












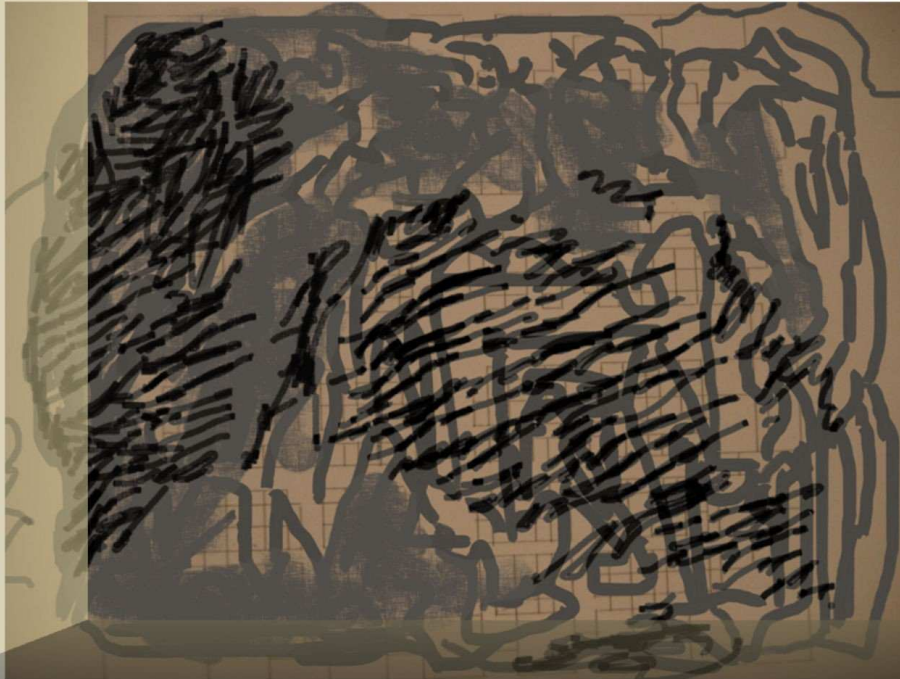


**Delivery :** In verbal rhetoric includes tone , posture, body language...

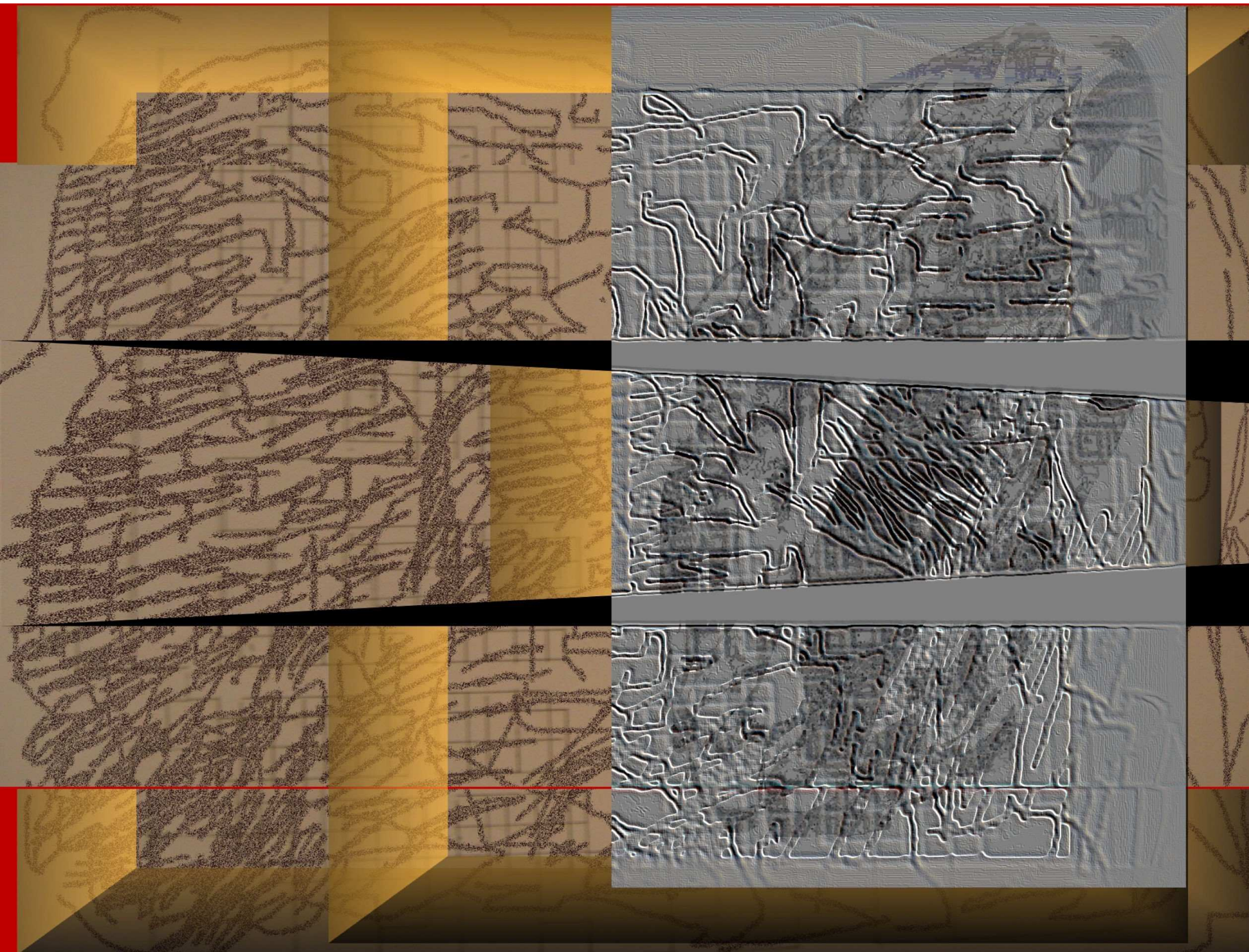
The expressive intent or pathos of delivery as represented through my interest in what might be called the natural theatre dimensions artist's such as Guercino brought to Mannerism.

Correspondingly I draw as though using a chisel not entirely in emulation of Michelangelo but because I spent a lot of my childhood playing with the chisel in a very intense kind of abstract play. Drawing as though carving comes naturally to me, and the remove of cyber space brings out new and interesting discourse to motion in space as drawing.

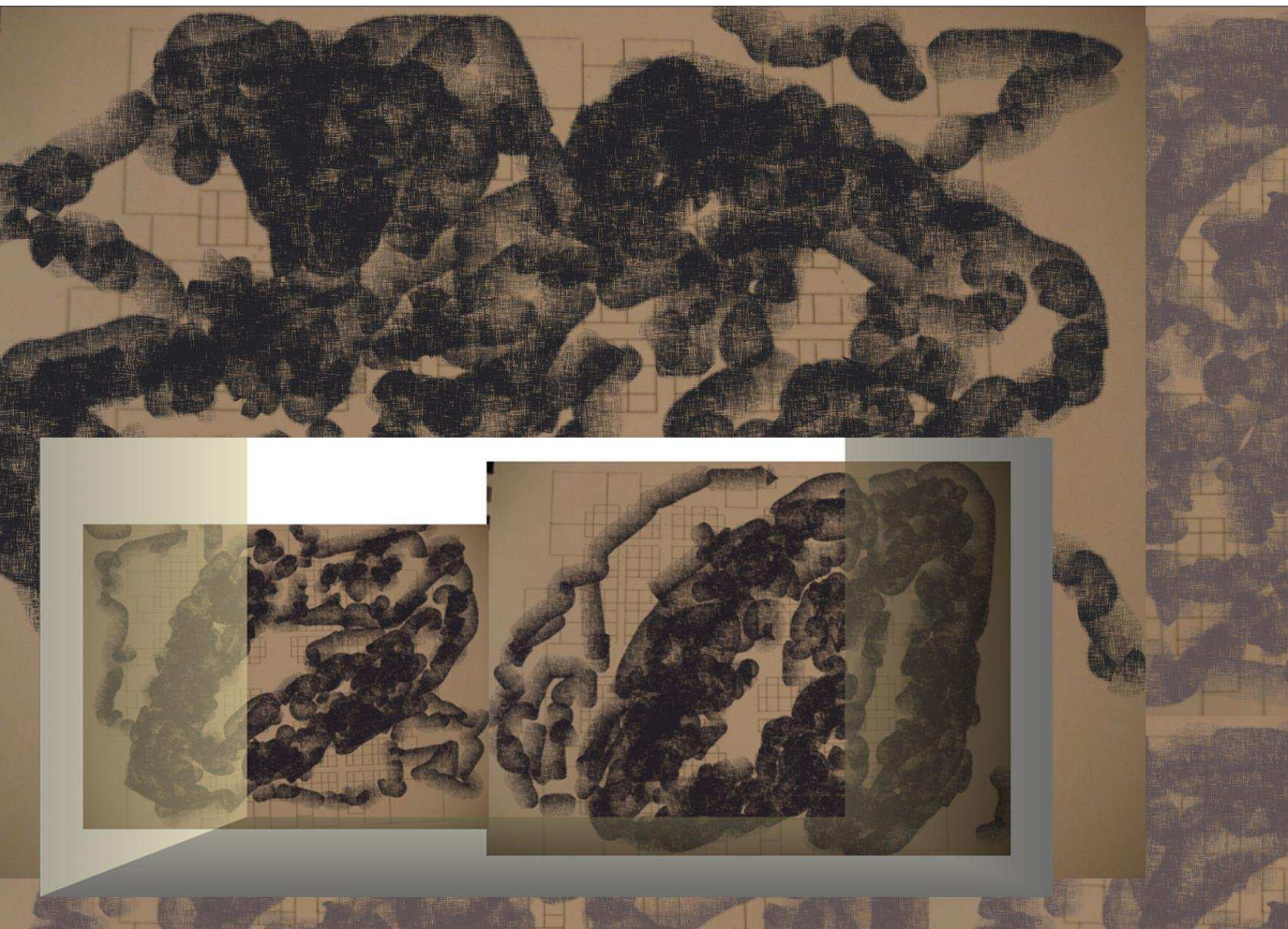
In the drawing below I have interrupted the normal intent of drawing software and discovered very strange affinities for the physical world.



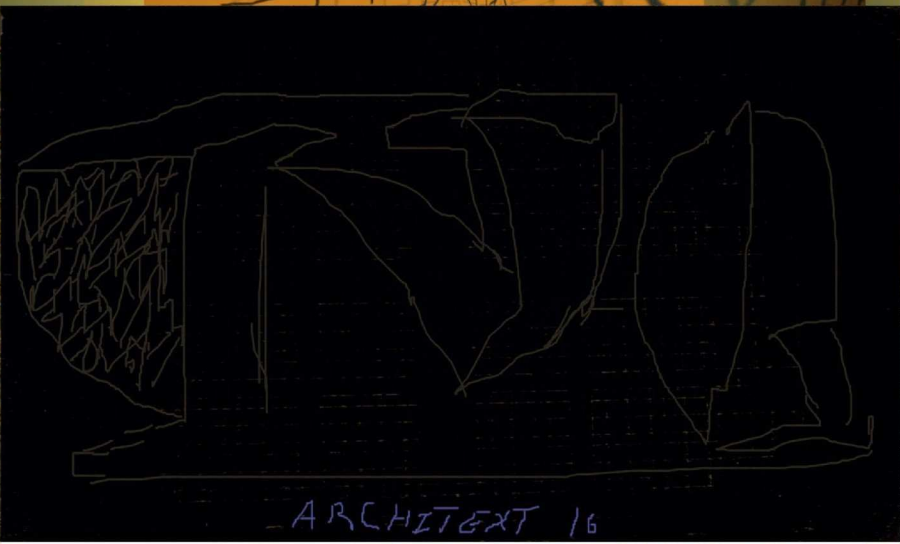




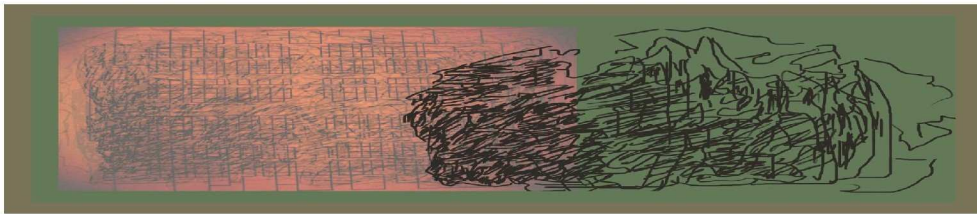








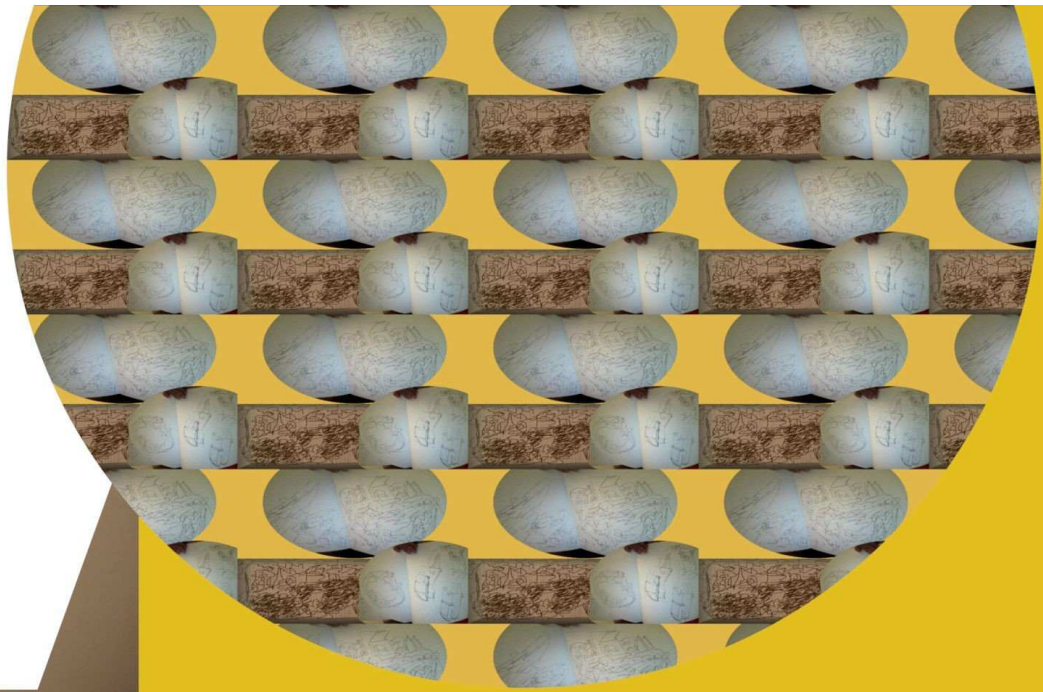




8-The River God there borrowed from Michelangelo and leveraged, becomes the Guanyin meditation “Position of Royal Ease position” .



Scision Colloids-< Litote>Not to be  
Nonplussed/: Decision anon  
Deterritorialization-Semiotic Niche:  
=Interactive and Tonic Generating  
Topologies  
*Super Pattern 1*

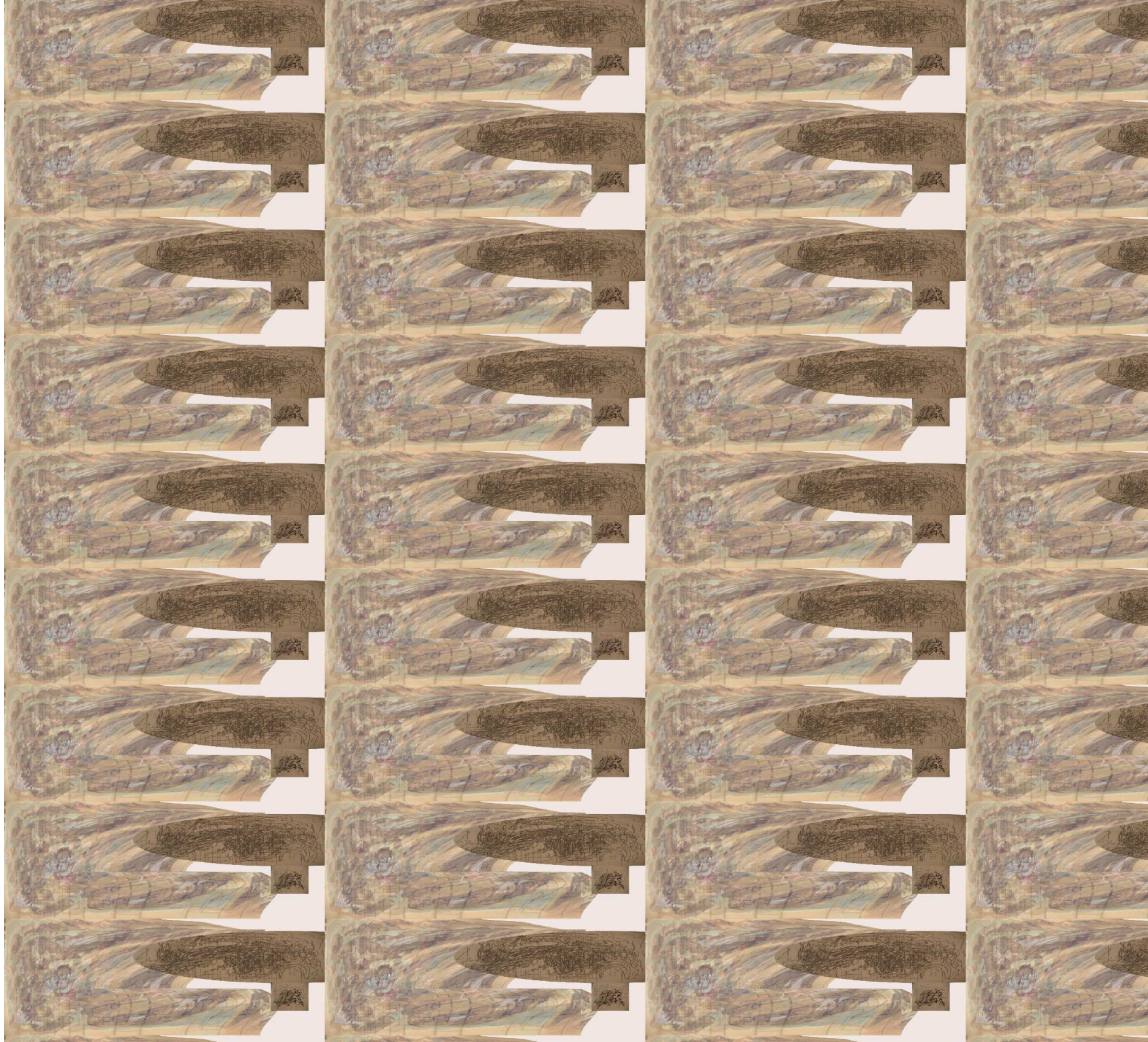




**Polyphonic : Multiple voices, The drawing pairs the Chinese ideogram for heart with a drawing that creates a version of circulation in an architectural voice of organic form. The shift of mood is an expressive element, the context is combining a kind of niche space with its own broader flow and the general sense of usage in drawing is that of poiesis, the structural inclination of poetic mood and mode. The drawing includes the Chinese word Xin which is for heart, and the rhetorical term syllepsis which means a punning definition such as the general idea of circulation is reaching for in this work.**





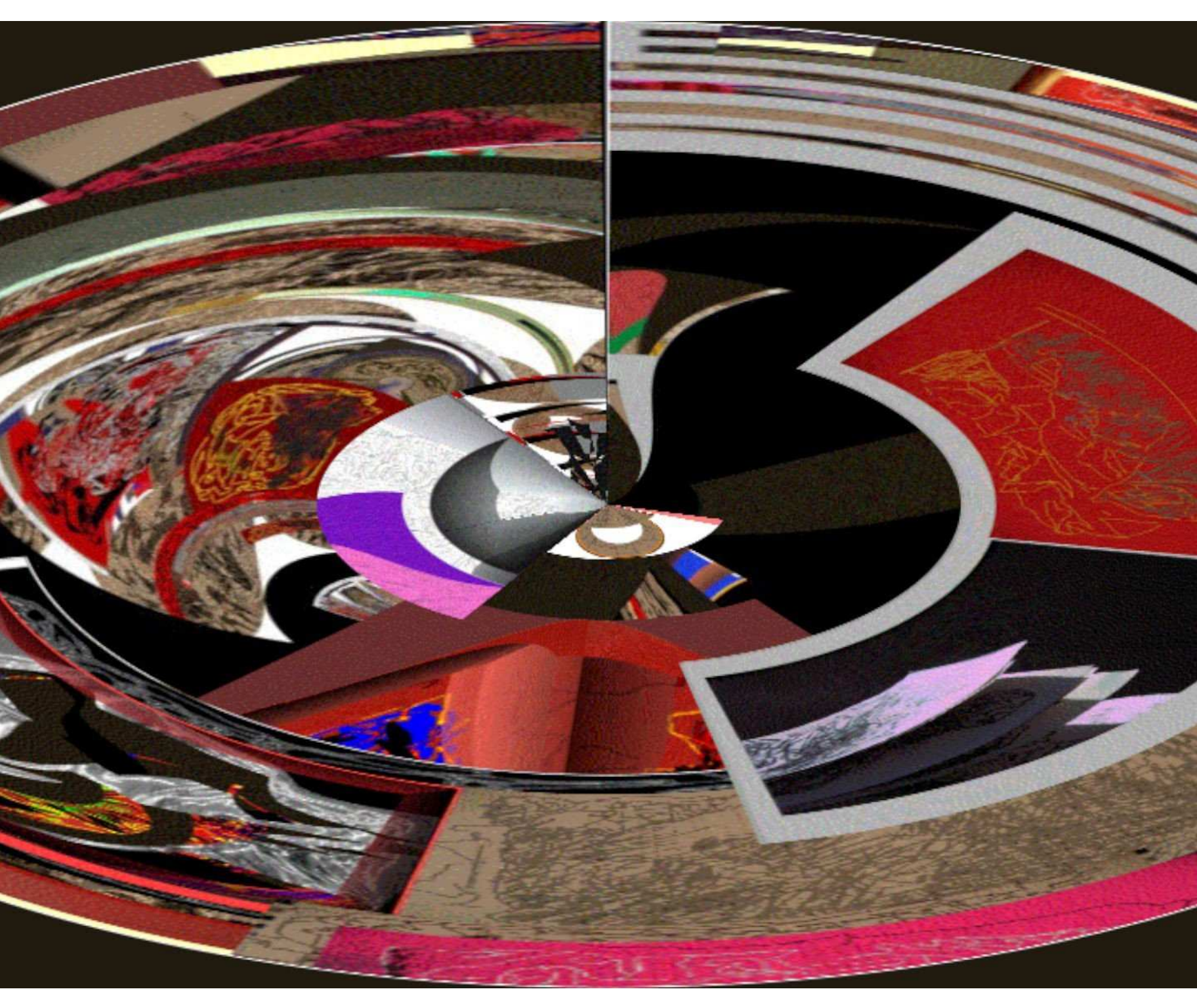




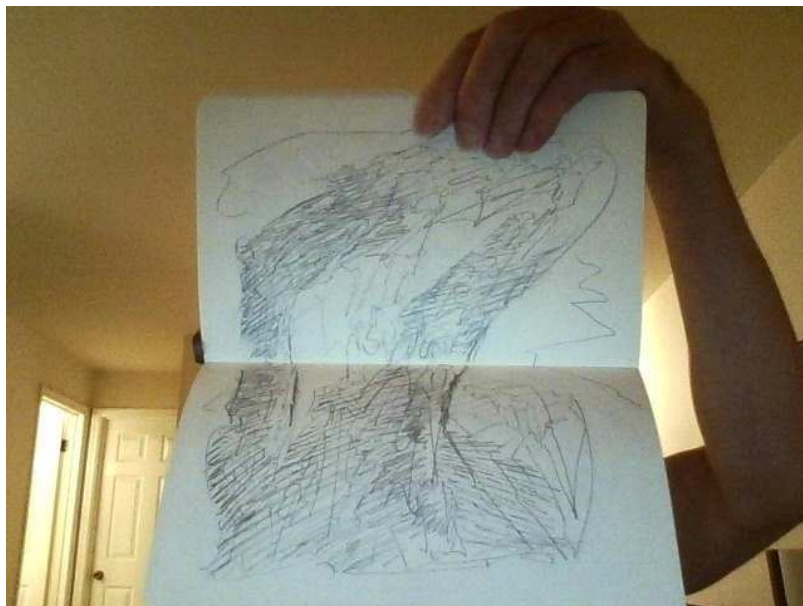


**COLONIS - EL IV**

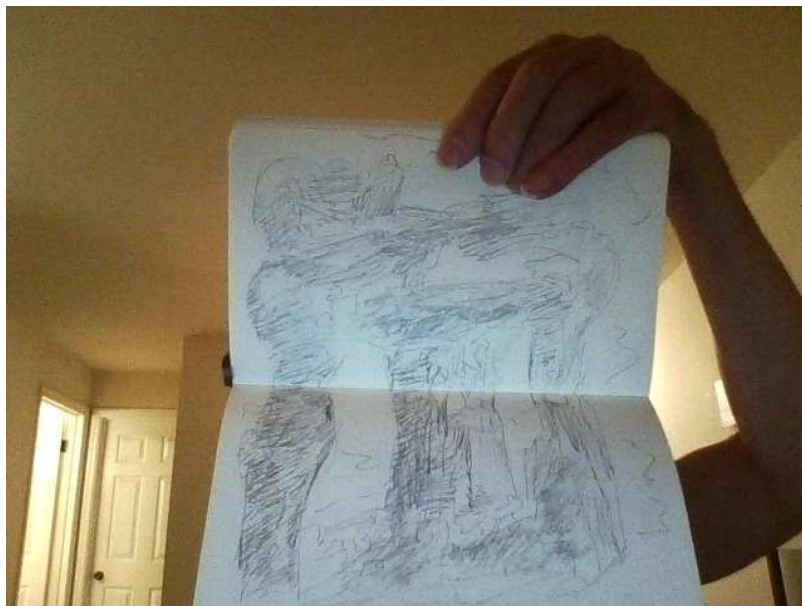




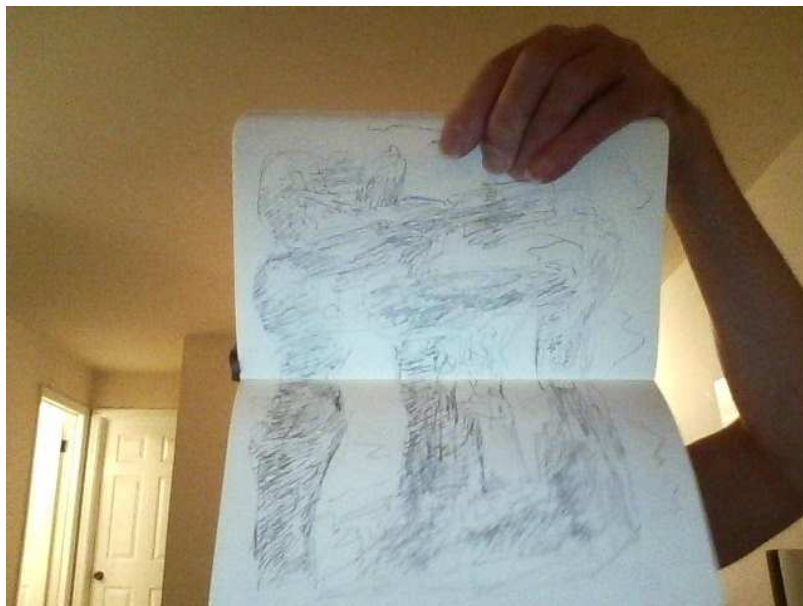




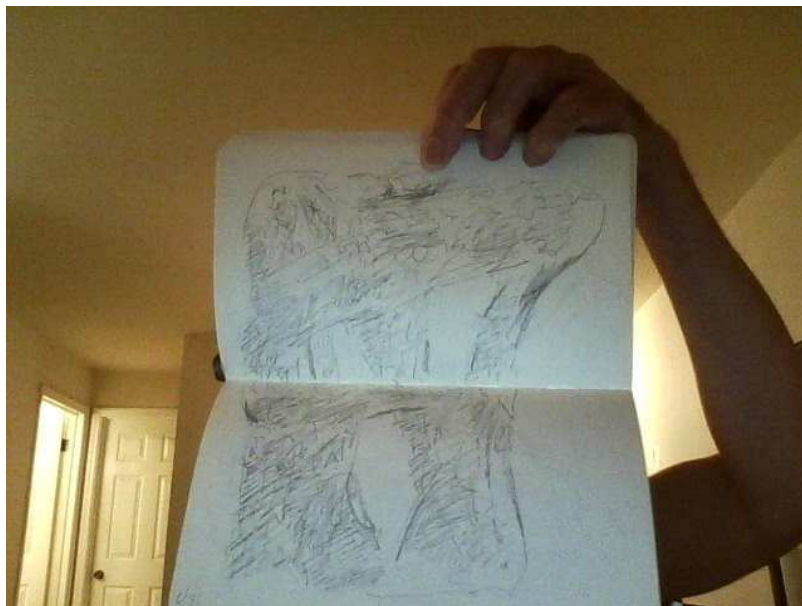




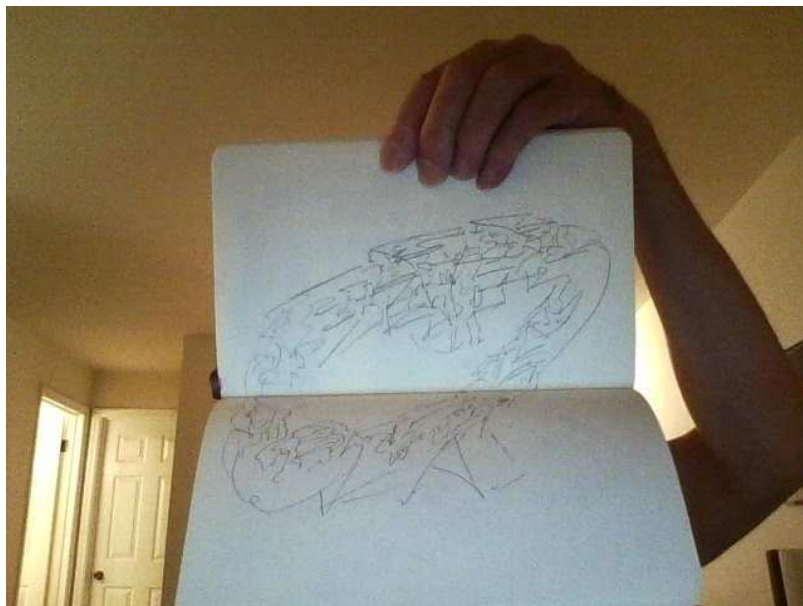




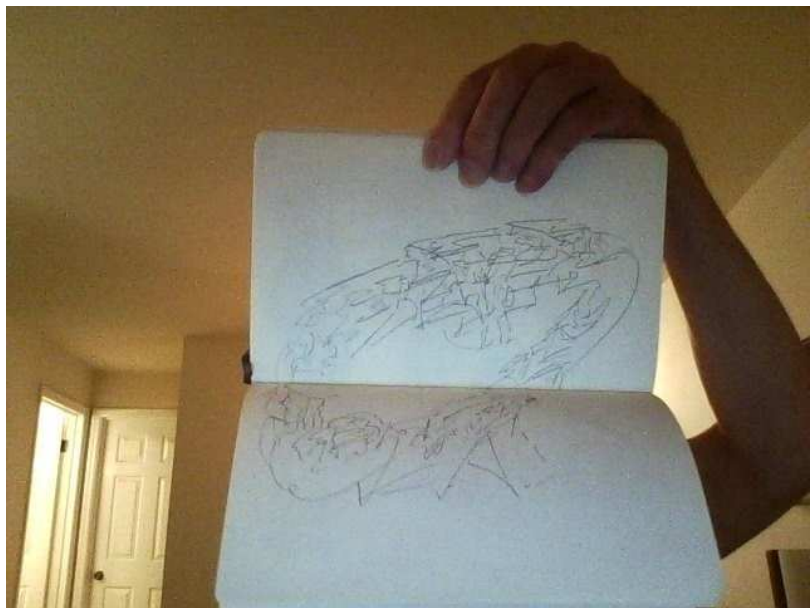




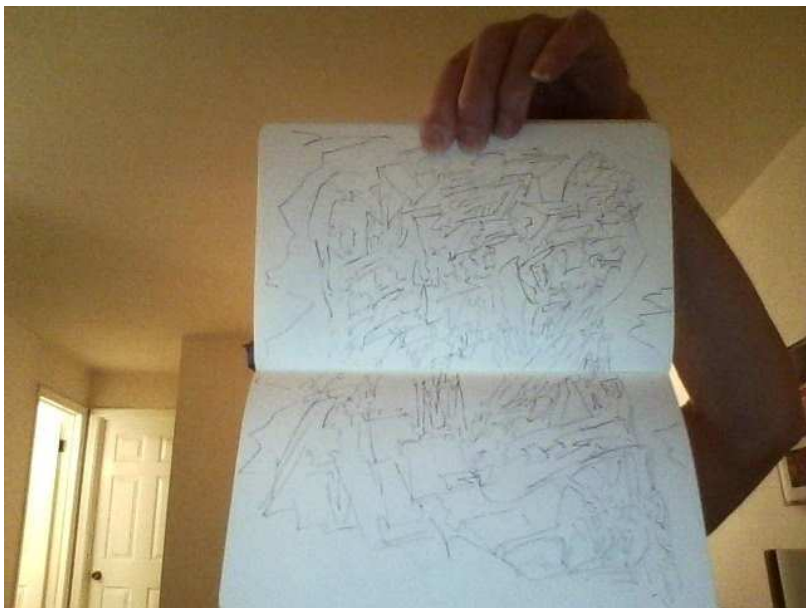




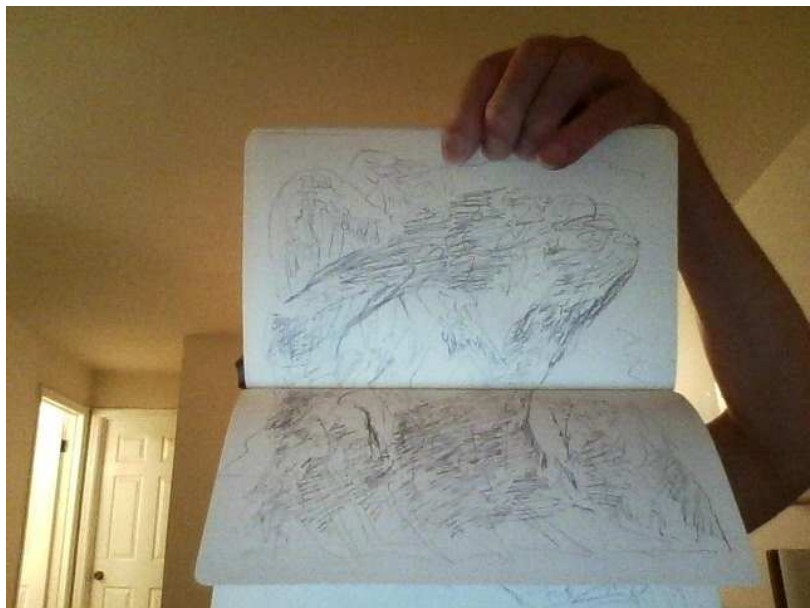




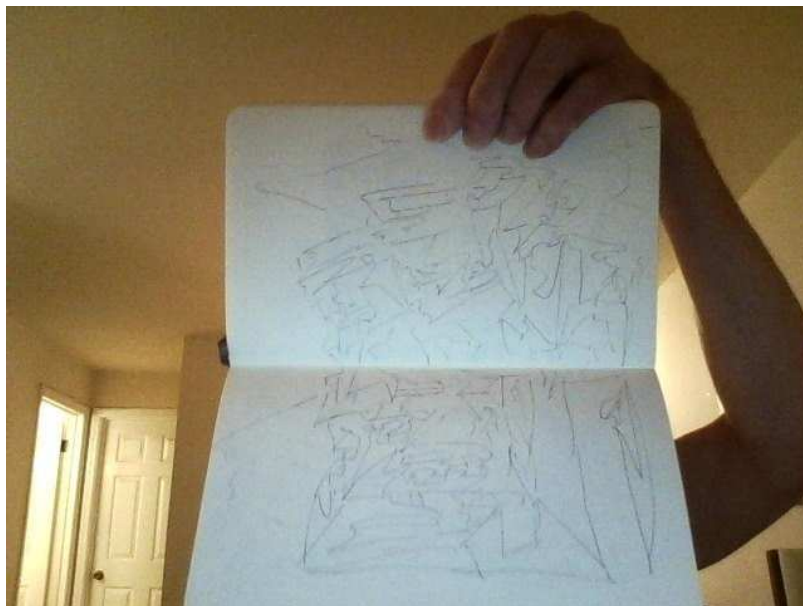




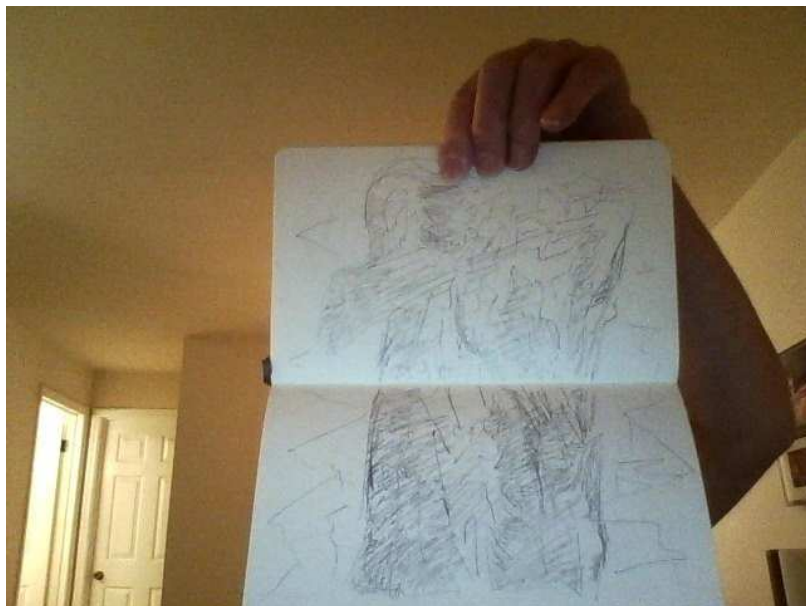










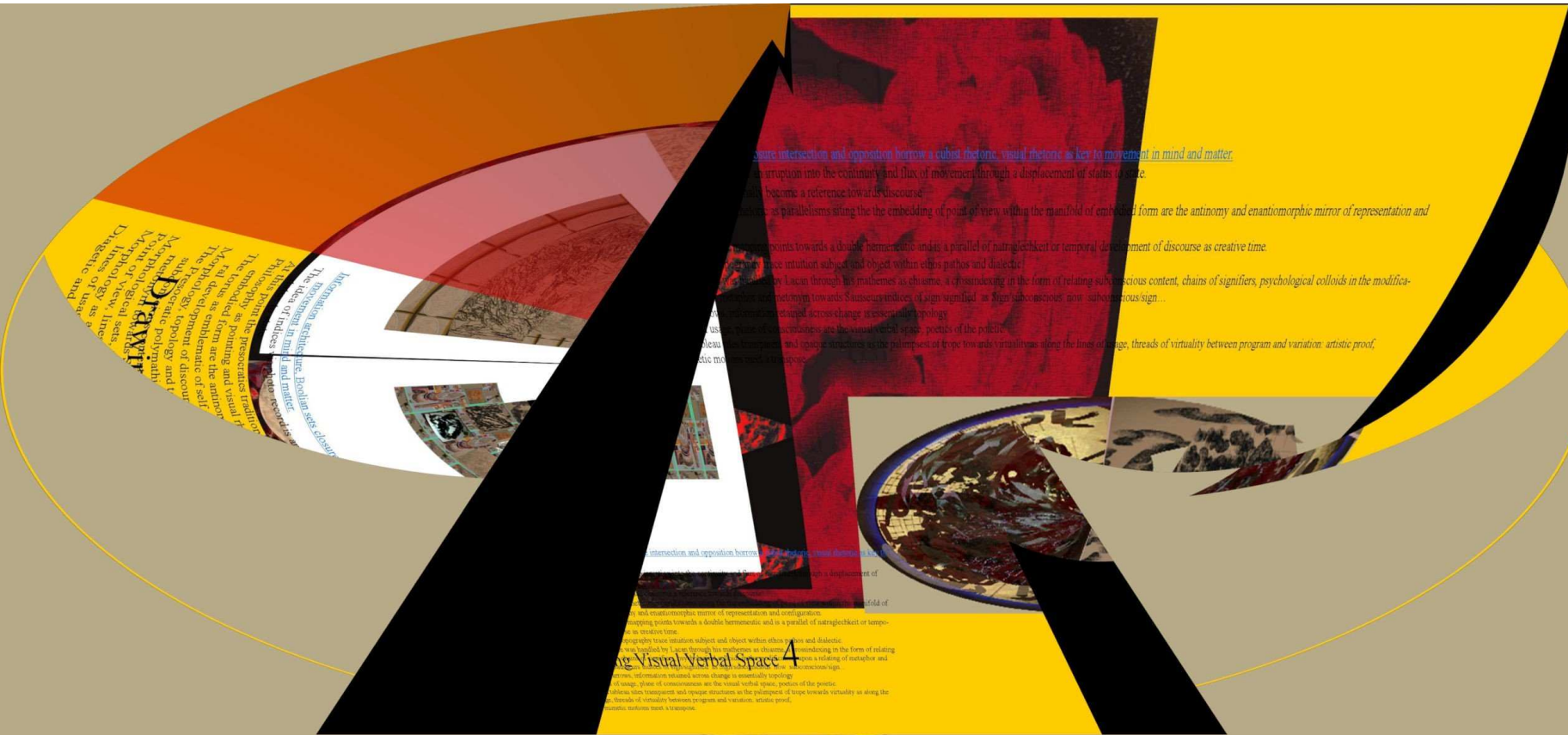




Verba: the sense of movement in the argument... I am referencing through the drawing what are called in logic “morphological arrows,” information retained through changing contexts. The Ethos of the example here is rooted in relating print like denominations of the drawing in the dialogue in which they traditionally have reflected on each other... the pathos being the impulse to find in drawing a constant branching out of its own dimension.







square intersection and opposition borrow a cubist rhetoric, visual rhetoric as key to movement in mind and matter.

disruption into the continuous and flux of movement through a displacement of status to a site

become a reference towards discourse

relations as parallelisms using the the embedding of point of view within the manifold of embedded form are the antinomy and enantiomorphic mirror of representation and

representations towards a double hermeneutic and a parallel of utopian/utopian or temporal development of discourse as creative time

representations trace situation subject and object within others paths and dialectic

representations trace Lacan through his mathematics as cinema, a (re)understanding in the form of relating subconscious content, chains of signifiers, psychological colloids in the modifica-

tion of representation towards 5 sensory indices of signification, as four subconscious and subconscious sign

representations towards across change in representation

representations towards across change in representation

representations towards across change in representation

representations towards across change in representation

representations towards across change in representation

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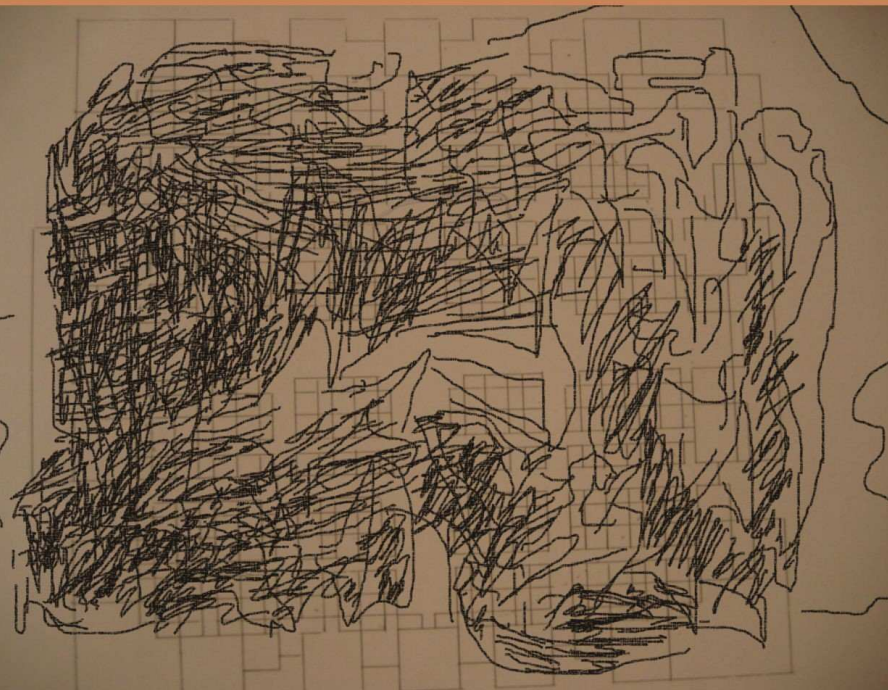
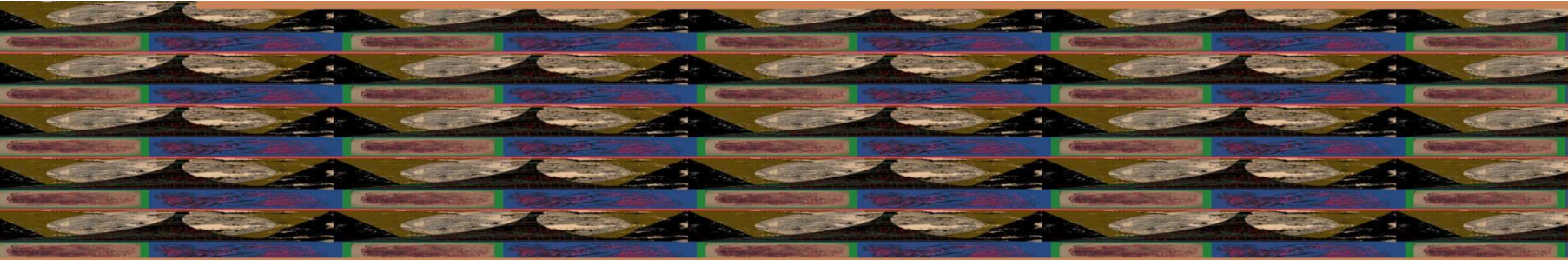
representations towards across change in representation

representations towards across change in representation

representations towards across change in representation

representations towards across change in representation

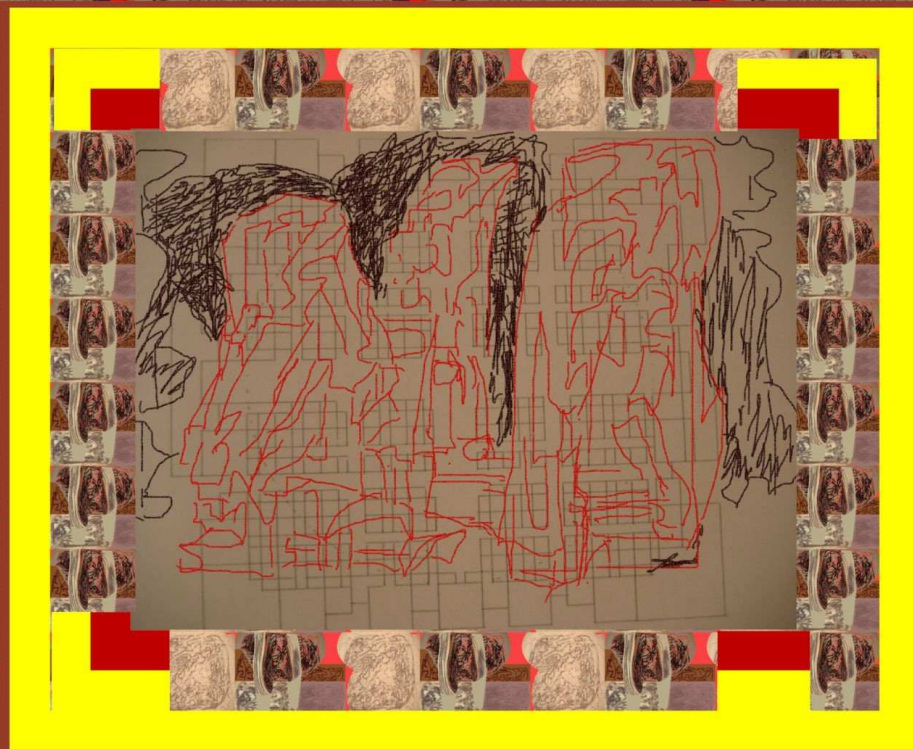




Doppelgänger verbal visual

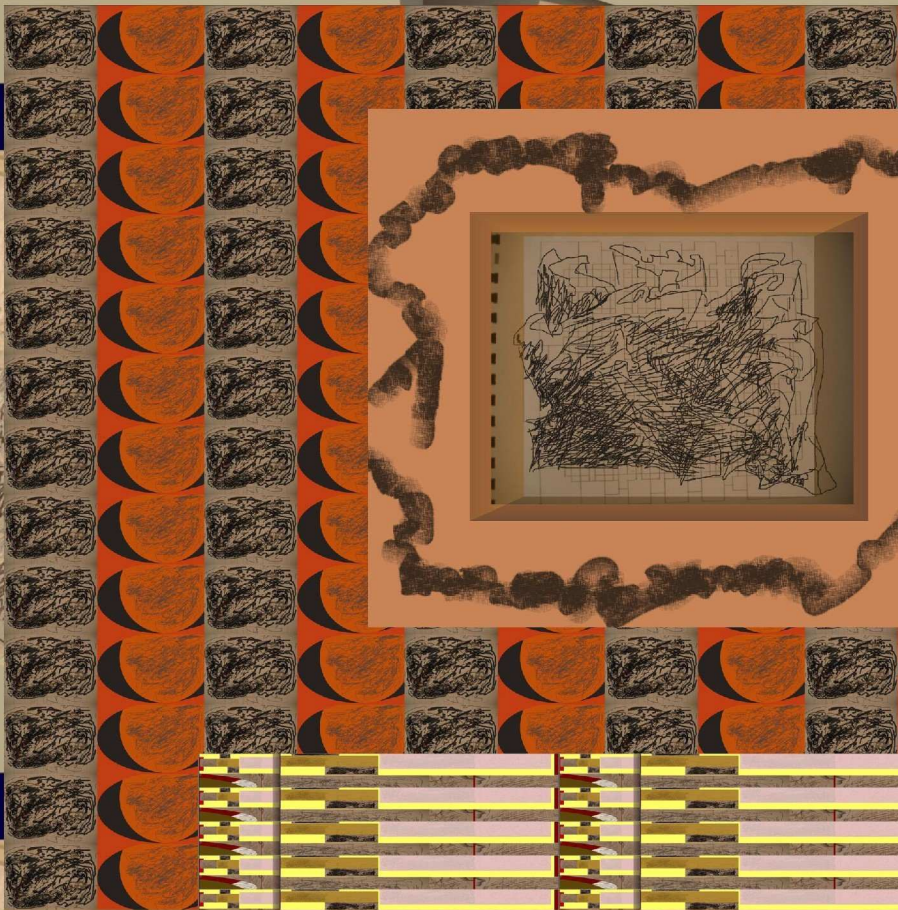
phenomenological  
nonphenomenological  
extension in space  
extension in no-space  
synechdoche





"throwness"  
& Kinesthesia  
the drawing  
overruns the  
modular "spotting"  
of a topological  
wheel with ghosts  
of the present  
dimension as  
that dimension  
each partially  
conceals.





Trace  
Rhizome

Rhizome  
Trace

SubConscious

Signified

Signified

Subconscious

Phenomenological

Oscillation  $\diamond$  flux

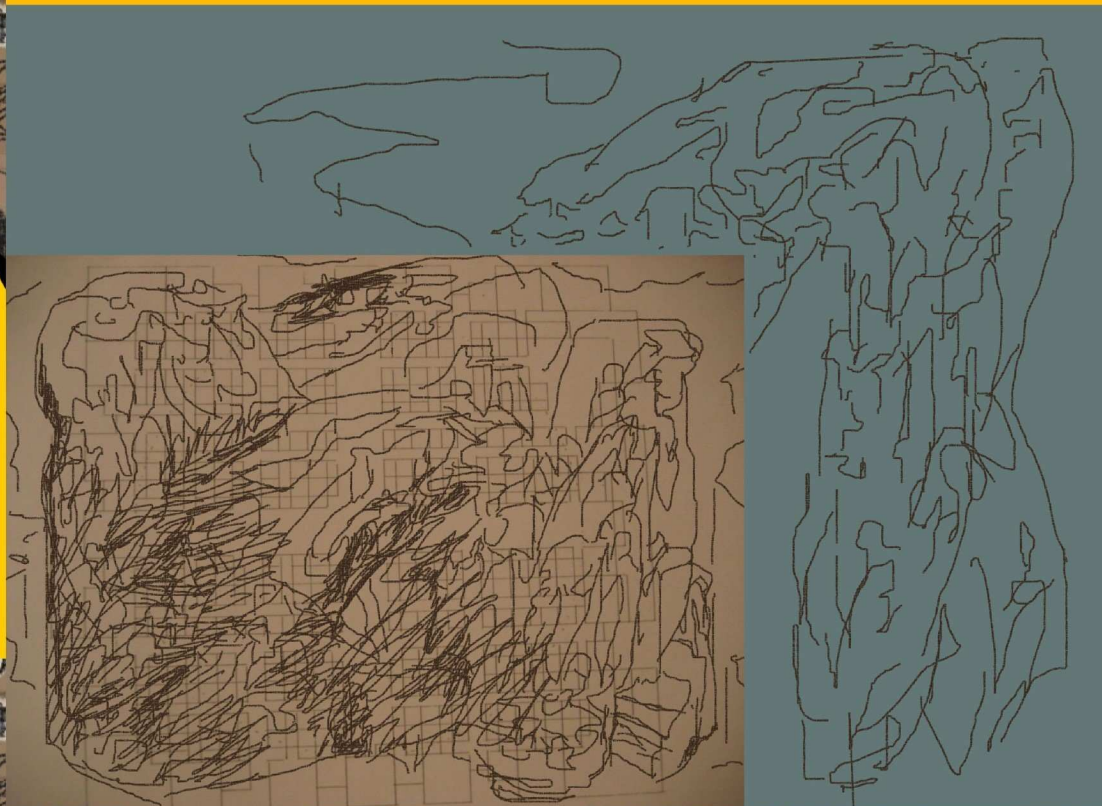
Transgression-contingency-transference

mood  $\diamond$  Mode

semiotics



passage- same tone in two places:  
electrons and puns =ly particular/>  
flower yellow: rhetoric undresses...





Topological :built, Found  
And echoes...Intertextual  
Compression axes of articulated experience Towards Topothesia

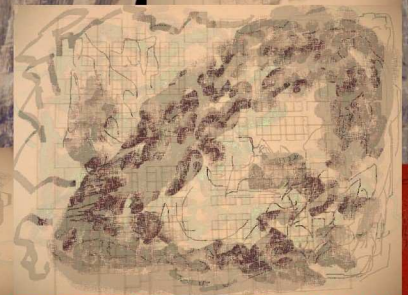




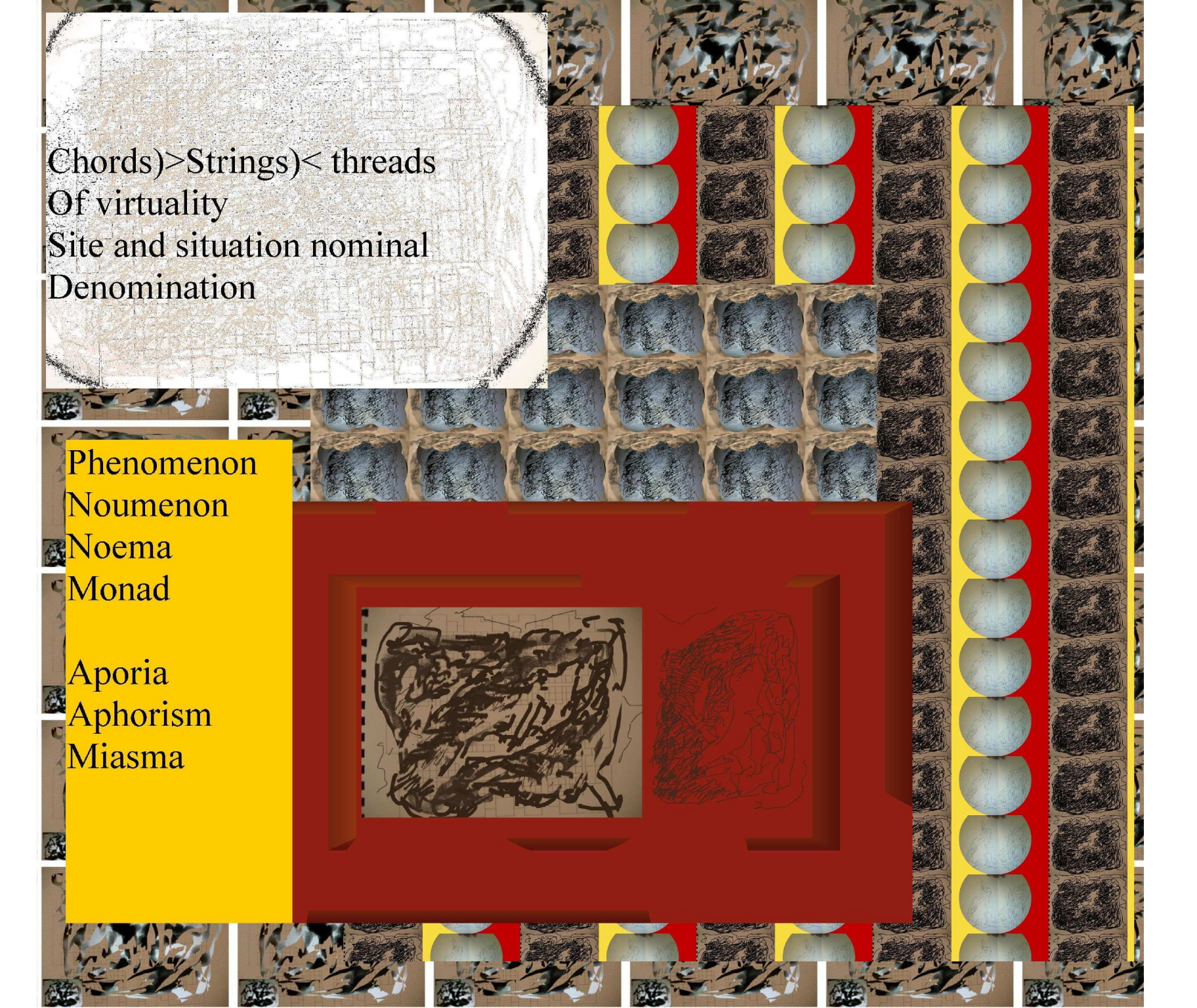
Skewed “skrr”-> radical of scratch to sculpture: ironical  
topolOgical “level of agreement”|>: incisive line (print)-  
&clay of Canaletto-> breaking surface a litote= double negative  
If the background also vestibular niches to figure niches. (Topology  
math is “no-space” why? Because a “point” of view...



Departure from point of  
View. Sculpture from  
Scratch.







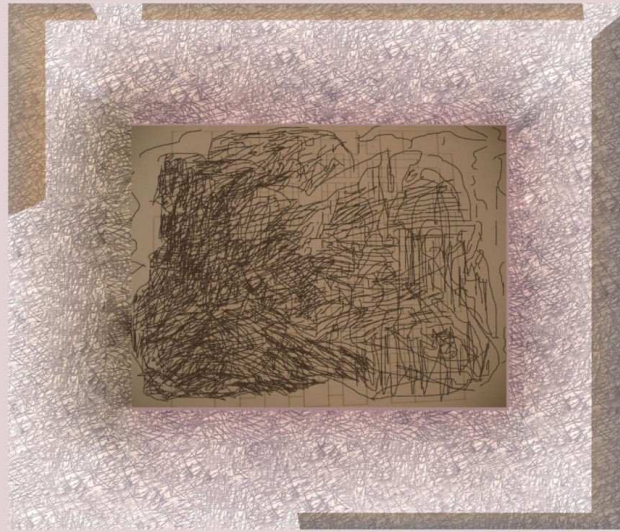
Chords)>Strings)< threads  
Of virtuality  
Site and situation nominal  
Denomination

Phenomenon  
Noumenon  
Noema  
Monad

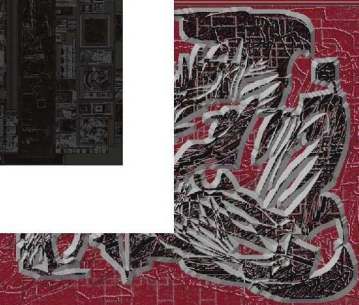
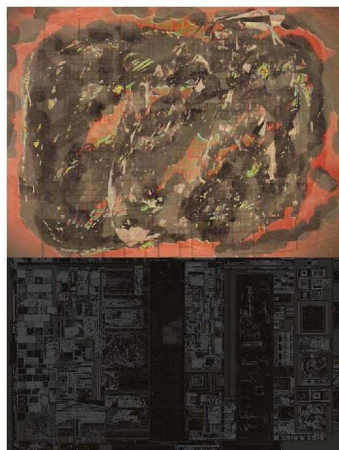
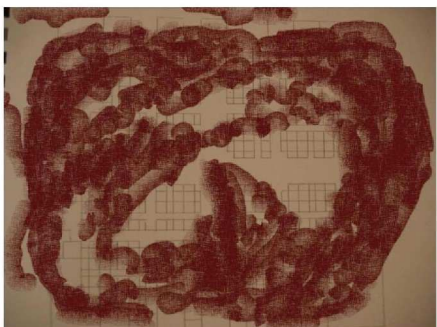
Aporia  
Aphorism  
Miasma



Is> As <And:  
Particles as  
sand.









# The Structure of the Eye Is the

Mirrors Within Strata◇ that the  
 ject as a preposition short of preposterous  
 tuition, of necessity a transgression thereby  
 wherein the conceits by which dimen-  
 by art the poetic and poesis of sense em-  
 effect threads of the bow and the lyre at  
 of string with hidden sound” the ball of  
 ve/: allegory> expression through  
 en that a string of signifiers are not a refer-

as the

objective of an object forms the

sub-

then

and in  
 “a ball

Re-

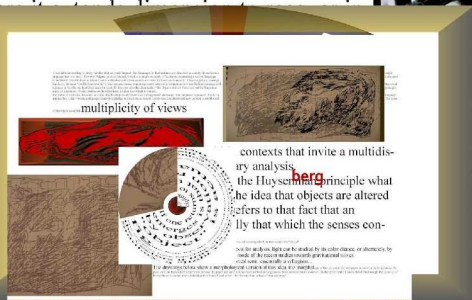
sest

to-

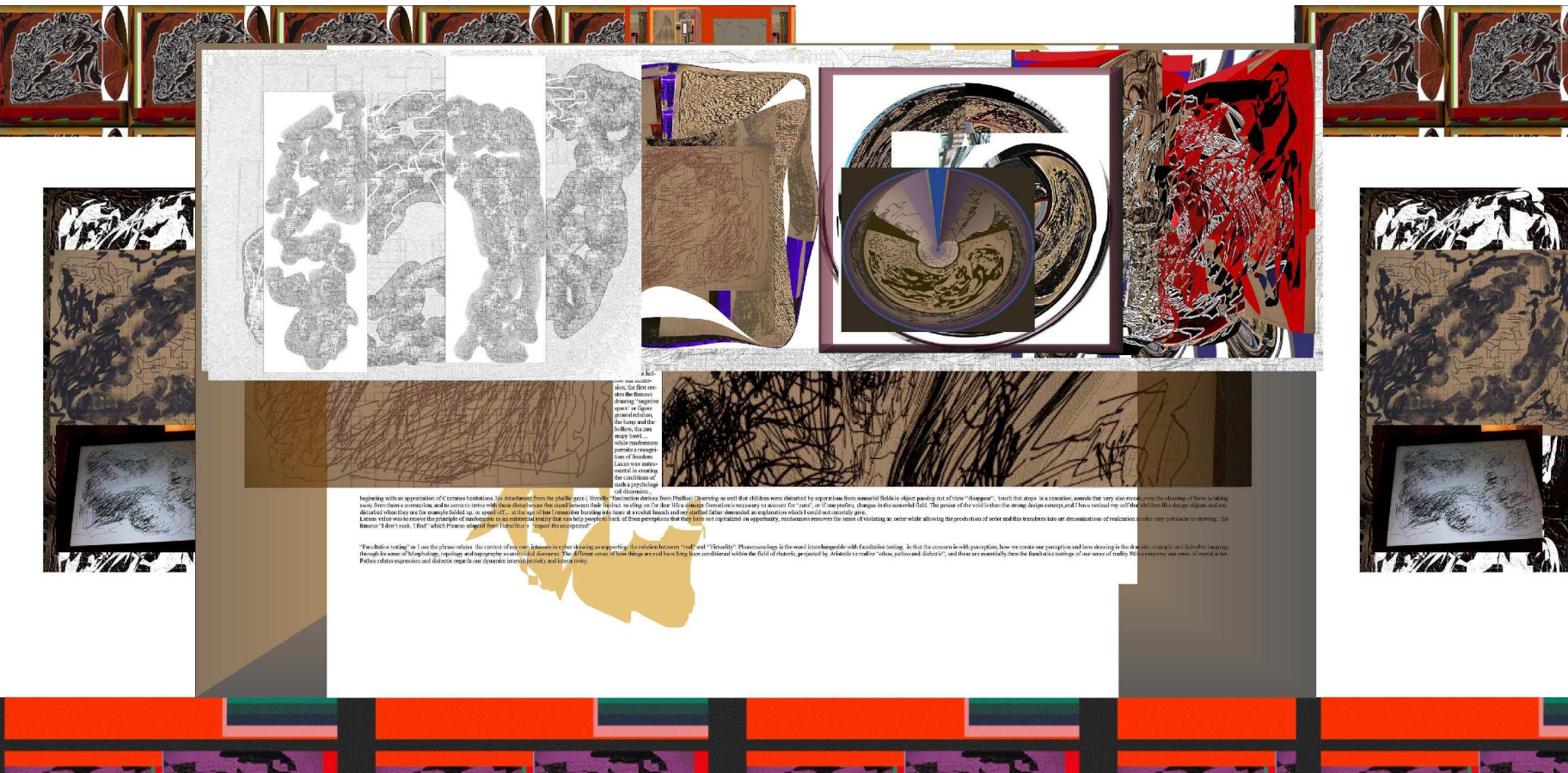
space

sense.

dimensions of art





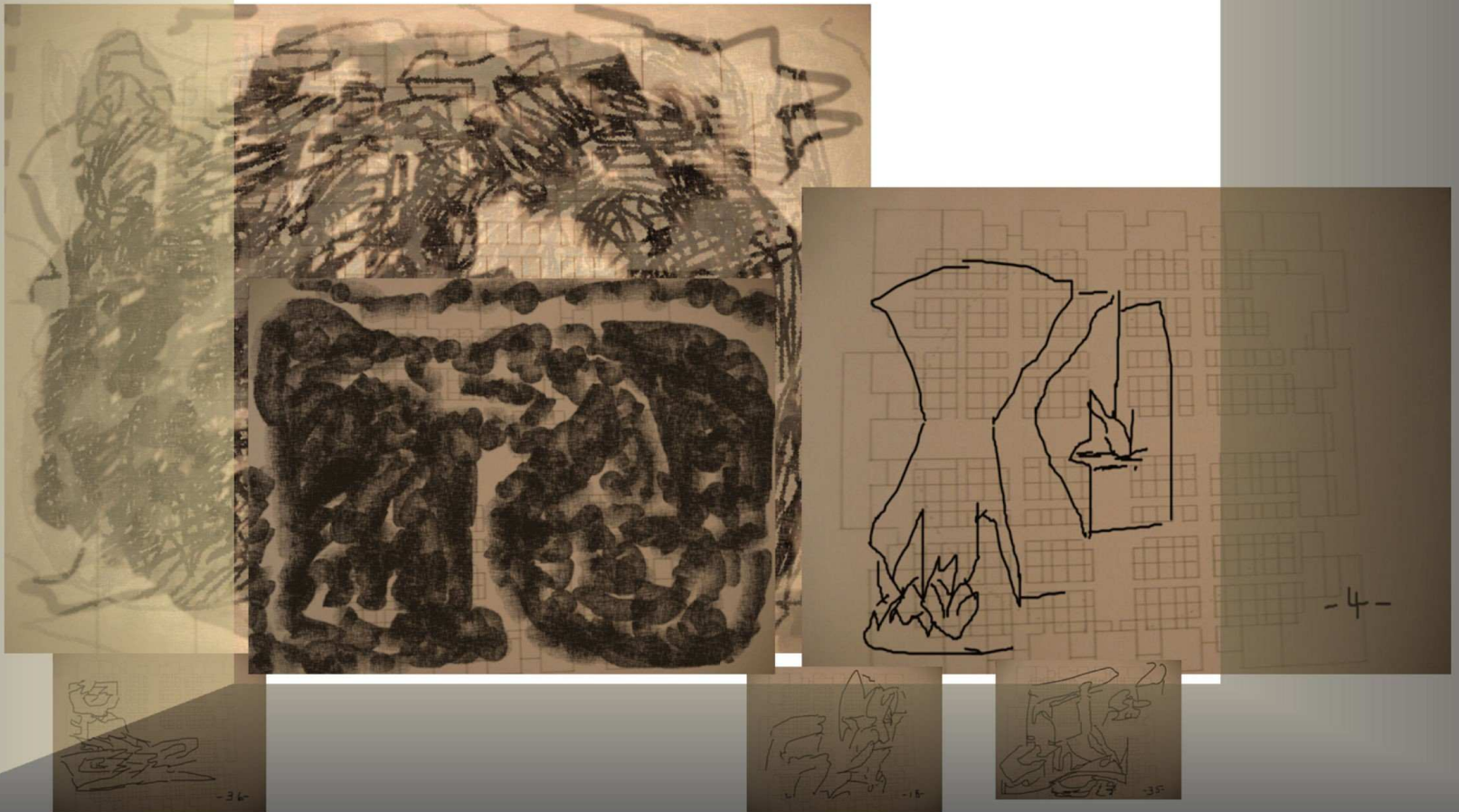


beginning with an appreciation of Cézanne's tradition, his detachment from the plastic arts (literally) "freed" his creative energies from Platonist "observing as well that children were dazzled by separation from sensual fields in object passing out of time "disappear", such that steps in a creative, sounds that vary also mood, even the clearing of bees is taking away from them a connection, and we come to terms with these things when the stand between their being in being on the due life a concrete formation is necessary to account for "real", or if one prefers, changes in the sensual field. The power of the void is also the strong design concept, and I have raised my self the children that design objects are dislocated when they are the sensual field (ie, or reveal off), at the top of that I remember having to take at a solid hand) and not clarified (after demand) as explanation which I could not possibly give. Lucien value was to remove the principle of modernism in an external reality that can help people to look of from perceptions that they have not capitalized on opportunity, modernism removes the sense of violating an order while allowing the production of order and this translates into our denunciations of realism under very particular meaning, the famous "I don't seek, I find" which Platonist thought from "I perceive" "before the experience"

"The fabric is testing" as I use the phrase refers the context of my own interests in cyber drawing as supporting the relation between "real" and "Virtuality". Platonism is the word I use to describe with Cartesian testing. In that the concern is with perception, how we create our perception and how drawing is the dynamic example and technique language through the sense of "knowledge, mapping and mapping as we find it" discovery. The different sense of how things are real have long been conditioned within the field of objects, perceived by "objects as reality" within, within and within", and these are essentially then the Cartesian's testing of our sense of reality. It is to concern our sense of real as it is. Platon relates expression and dislocate objects our dynamic intensity and knowledge.



**Opening:** In rhetoric the opening, as strong preamble is punned in my use of architectural joinery forms which are openings in which the forms symbolize drawing itself, its own joint structure.. The pathos form felt as though in hand in the ethos of structural links looks into the sense of rhythm that becomes the mediums translation of matter through a motion sensor of software that indicates haptic connection as its' own metamorphosis





**Noema**, a state of calculated obscureness, has presence as a rhetorical device within the works here through the process in which a masking process has been exaggerated to include hundreds of states. The blocks of imagery one sees on the sides become as a composite the central image which in and of itself shows little trace of so much commotion. The sense of pathos that accrues to such a manifold finds expressive relief in what appears the simplification.





Scesis Onomaton, using words with a certain relative topography to relate idea through a kind of listing... is an idea rather loosely used in the idea- drawing below which involves a series of word suggestive of experience generating experience using a format derived from the Iching characterization of natural forces.

The ethos of the idea resides in the association with the idea of associative trope given a momentum. The expressive content looks into the double take of visual verbal space.

.....Iching Etchings:

Movement

Mind

Matter

Collective Mass

;line of approach

Plane of consciousness

Point of View

Elasticity of logic

Plasticity of language

Vectors of transference

Embedded context

Embodied form

Experience

Subconscious

Pre conscious

Trope

Entropy

Aporia

Semiotic niche

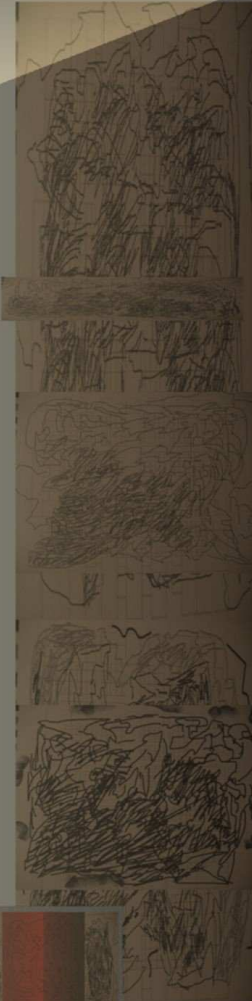
Experience

Consciousness

Enantiomorphic

Representation

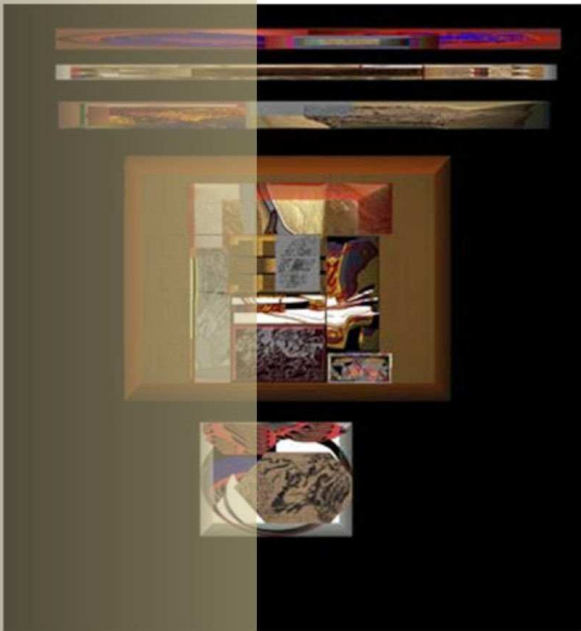
Configuration





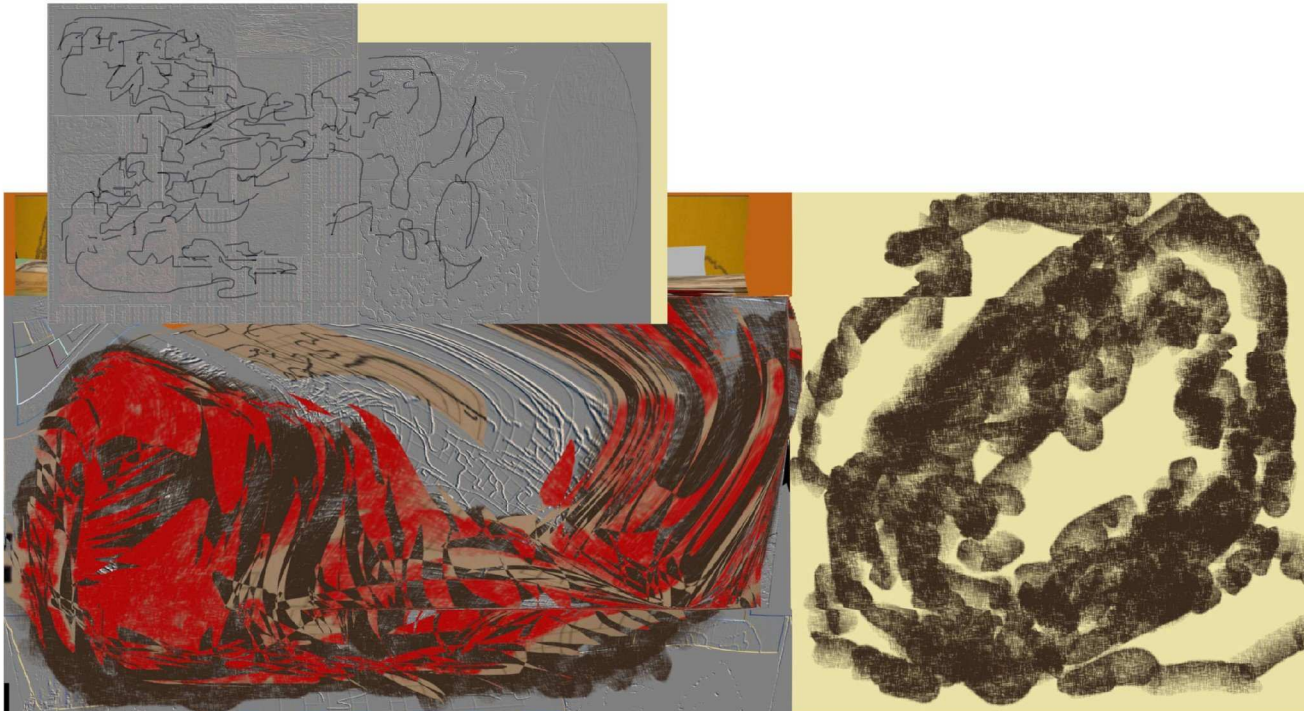
Parachesis : repetition of sound in successive words: In the drawing I have compressed drawing elements to linear forms, like the mouth narrowing to a single position to form sound. The context is that of a linking motion across these linear element that jumps across field to join the broadening loop of space.

The sense of expression is through relating physical compression of drawing through ones muscles to this cyber activity in which the validity of drawing itself as being motion is it's own ethos. The dialogue of different shapes that one may ascribe to the idea of rectangle is broadened by it's interior imagery as shared across different shapes of a rectangle format.

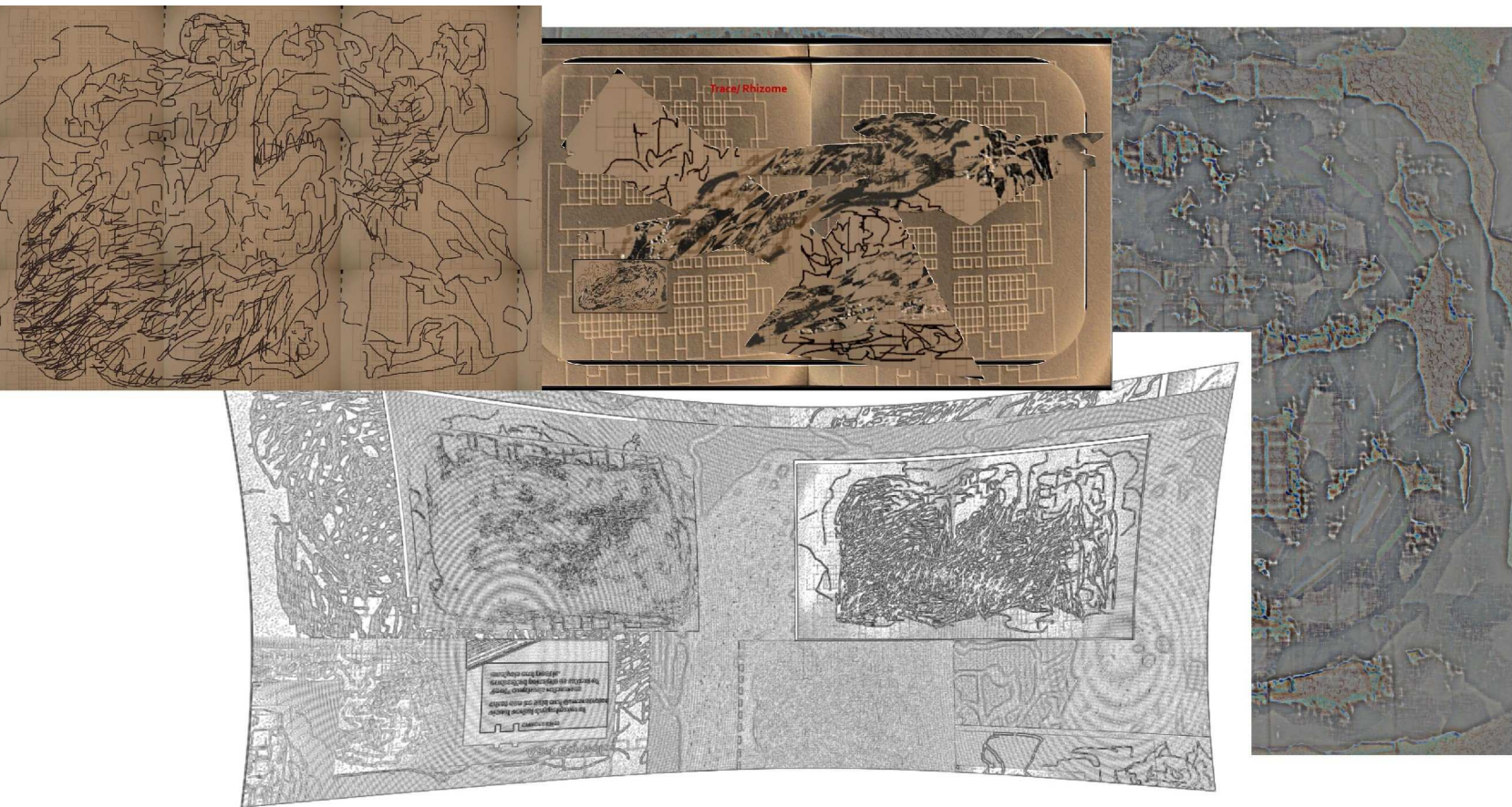




Trope of drawing rhythm> poetic “foot”(meter) = hand of drawing contraposto//: sound and sense poetry-> traces of topological connection to ryme and rhythm: particles of speech&particles of nature: the punctuation of texts is pictorial rhythm\_\_-> punctuation; pictures. Dis-Course: breaking into, breaking of to complete: levels not per plateau but all around... post oscillation post flux conflux.QA of music...(concept formation per Lacan-shift of gaze, concept completion)’apakoinu construction” ie dropping conjunctions... discourse are deflections to tangents: diagonal = symbol for space accordingly... Kinesthesia: bodily identification \_phenomenological becomes semiotic, conscious becomes subconscious, particles and matter become dark matter- nonphenomenological... topography of spin of particles: doppelganger and enantiomorphic mirroring between phenomenology and semiotic... the reading is intertextual- self transformative morphogenic..common denominator-art-psychology-physics/ó transference....& mediation- chords, threads, strings, levels of perception built into each other on various levels non plateau– chords threads and strings post oscillation post flux conflux mediations.







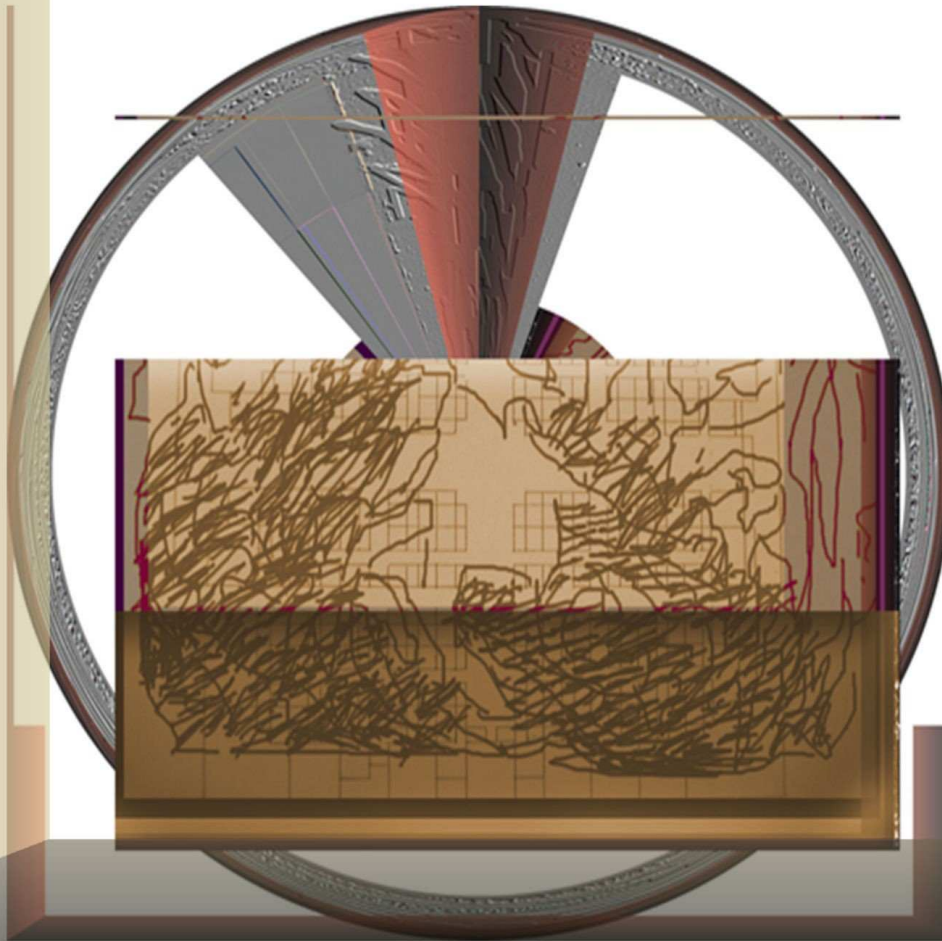
**6-DORJEE- THE SIGNIFIER OF THUNDERBOLT : THIS INSIGNIA WHICH INDICATES A THREADING TO POINT IS SIGNIFIER REALLY OF THE WHEEL, THE POINT AT WHICH TOP SURFACE BECOMES TURNED TO VIEW, THE CURVED PERSPECTIVE BELONGING TO CRATER AND KRATER.**







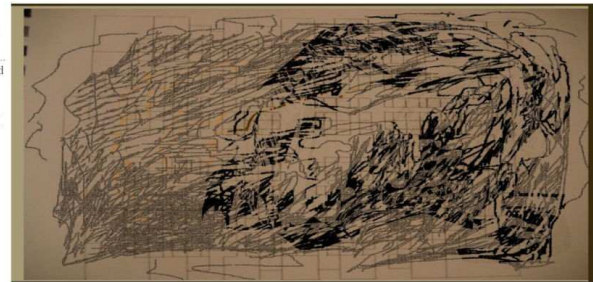
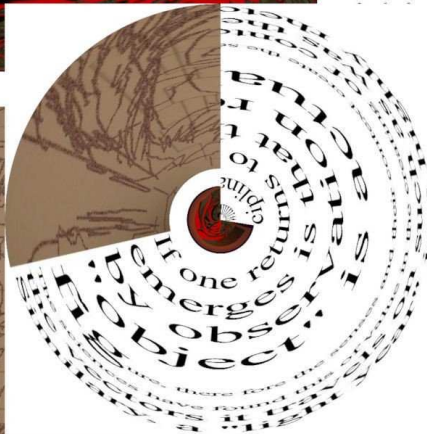
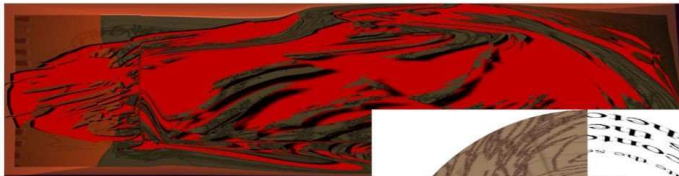
Figure— unusual arrangement derives from verbal to visual rhetoric in this case in the context of adapting the idea of a scrolling motion linked to seal printing but at a media metamorphosis in which a sense of momentum dominates the expression and the dialectic between modeling and carving as trace elements of traditional materials within cyber drawing ■





It would be interesting to study families that are multi lingual. The languages in that instance are absorbed as a unity. If one learns a language that is a unity. However Pidgins (such as French, which is a pidgin or creole of Latin) are examining a second language to another in order to learn is when I lean Cambodian some their sounds are more like J and some more G, I have to get my bearings. Similarly, the term "double hermeneutic" (hermeneutic means examining texts) refers to a distinction between the hard sciences and sciences in that the study of chemicals for example does not alter the chemicals or the objects studied if one can put the Huysman aside for a moment. Social studies on the other hand do alter that which is studied. The value of rhetorics, likewise, is to identify through the different levels of approach and usage how language is gauged. The term, implies this, Ling = tongue and gauge relates to a pledge or direction, an intent. In this way a multidisciplinary context is established.

of rhetoric is establish **multiplicity of views**



single  
compared  
the social  
principle  
language  
The value

contexts that invite a multidis-  
ary analysis.  
the Huyseman principle what  
he idea that objects are altered  
refers to that fact that an  
lly that which the senses con-

rise of meaning which in turn creates the "object"

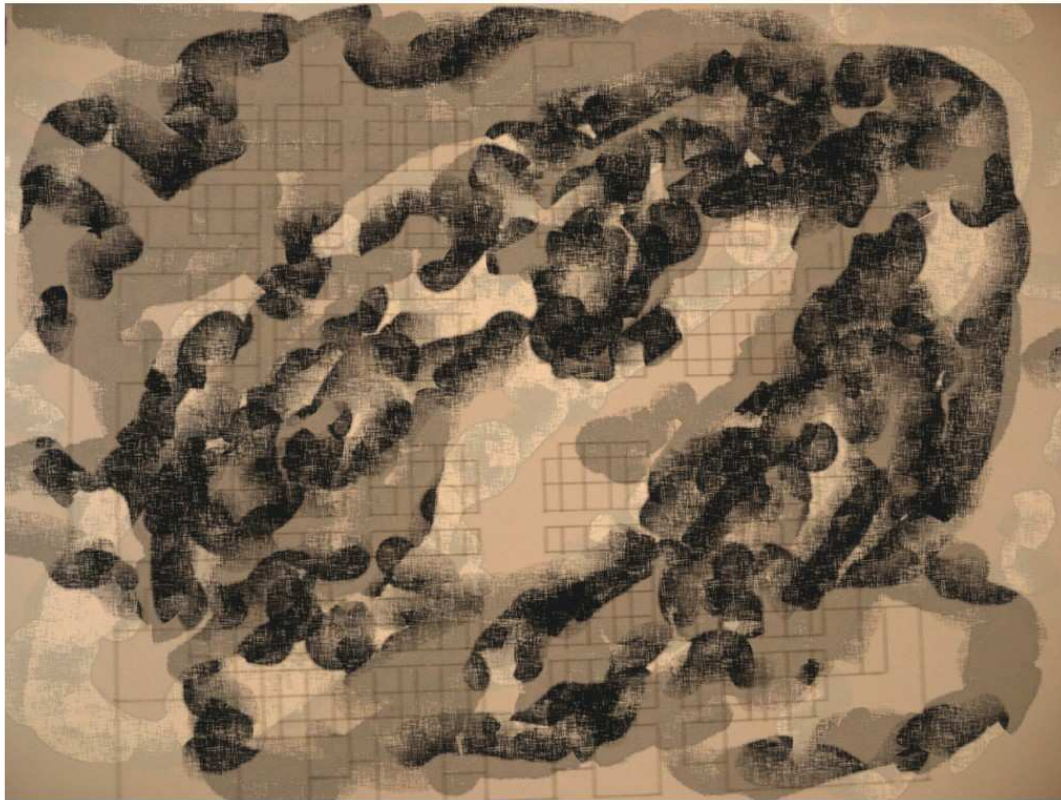
exts for analysis, light can be studied by its color change, or alternately, by  
mode of the recent studies towards gravitational waves.  
irical term, essentially a syllogism...

The drawings below show a morphological version of this idea, the morphology of the dry point that wet paper is pulled into the grooves of a plate with cut lines which receive and release the paper and since ink has been rubbed in the grooves these inverted forms extrovert. In the cyber realm I have related this through the capacity of the hardware to create marks behind and in front of each other. The rhetoric thus is that of "transparency"



**Horismus** : defining by negation one encounter in art examples such Durer or Morandi graphic works where the unmarked areas spring into relief... in my drawing below I have taken a different approach in which the elements of a series are used as masks that drop out sections and build simultaneously.

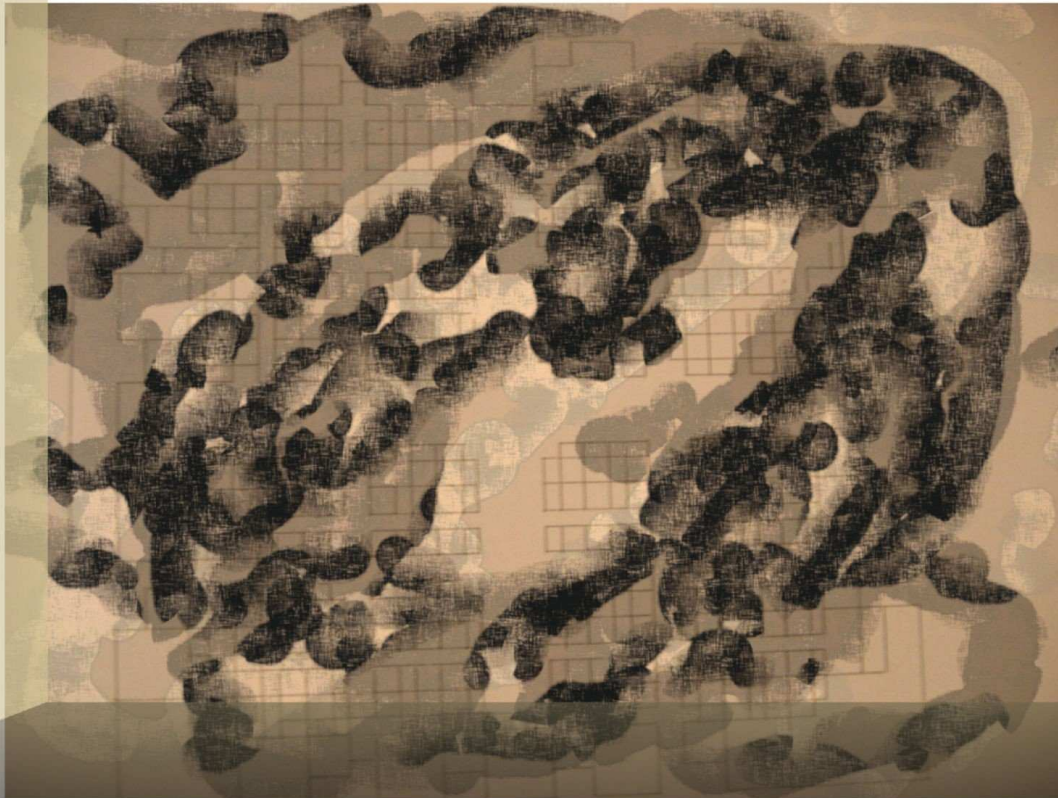
The context of negative definition has been shifted in the example to a productive sense of anabolic and catabolic contrast as the ethos in which expression has to do with encountering the unexpected coherence of the process...





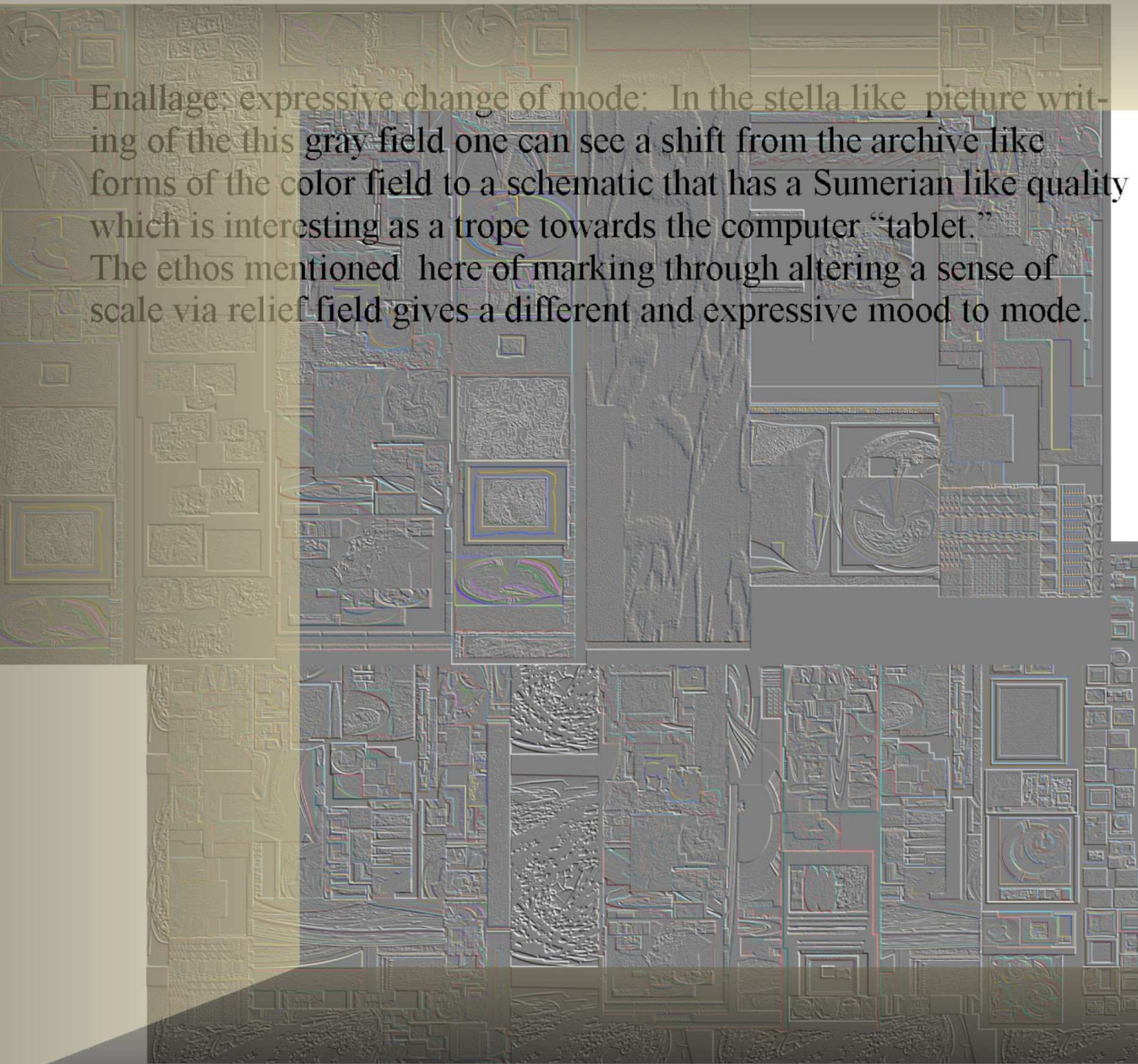
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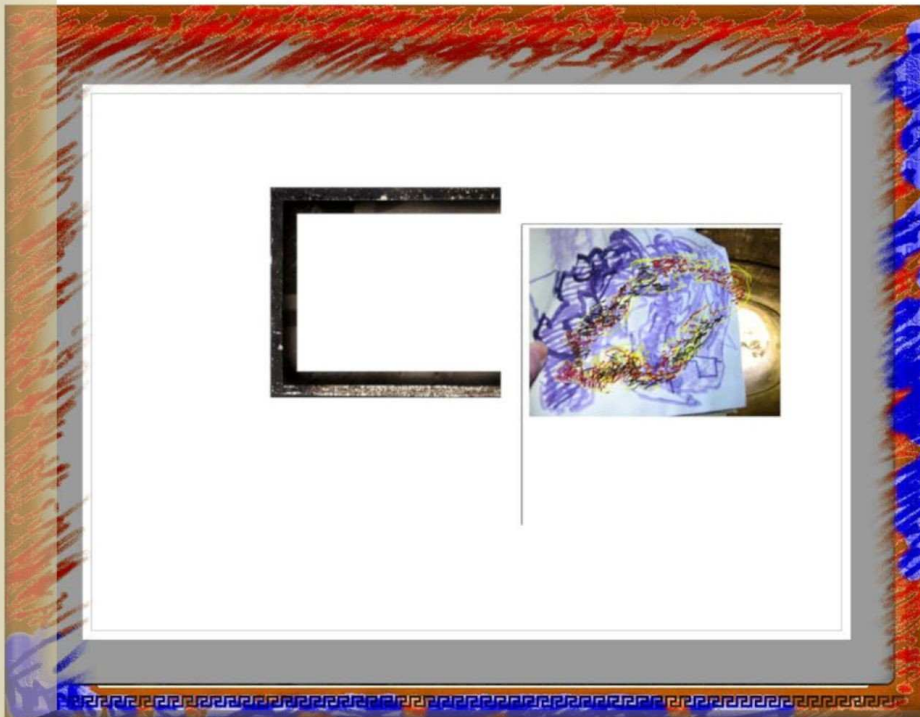
Enallage: expressive change of mode: In the stella like picture writing of the this gray field one can see a shift from the archive like forms of the color field to a schematic that has a Sumerian like quality which is interesting as a trope towards the computer “tablet.” The ethos mentioned here of marking through altering a sense of scale via relief field gives a different and expressive mood to mode.





Ellipse : the suppression of information for expressive purpose is here the qualitative parameter or ethos out of which the imagery relates computer sleeve dimension to traces of drawing on a surface in which areas are unmarked.

The Pathos of space linked outside computer genesis and within its comport combines spatial delimitation of overlap and edited image sharing a sense of punning “in camera” as a dialectic.





Drawing Visual Verbal Space

## Levels of Metamorphosis Between Approaches◊

### Topology:

The spatial mood of a mode is the gesture that sharpens the edge between point of view and plane of consciousness at which the knots of embodied form become and leave language. Dimension built upon dimension conceals dimension. Excavate. Quarry. Janus Blinks. Antinomies extrapolate Simulcrae. = constructive rhetorics.



Tableau

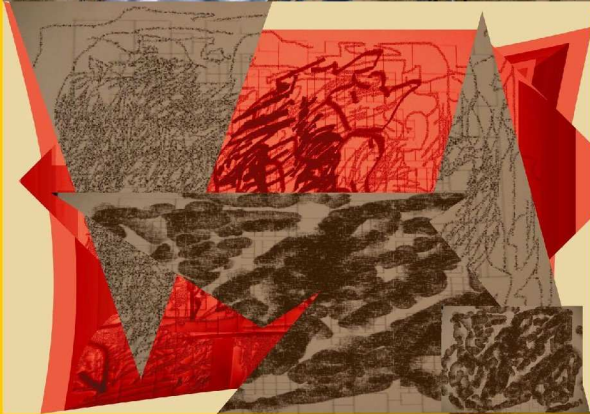
Terratalogical

Zero and Chance

Lean To

Metatropic Hyperbolic

Ennallage



# Extended Fragment

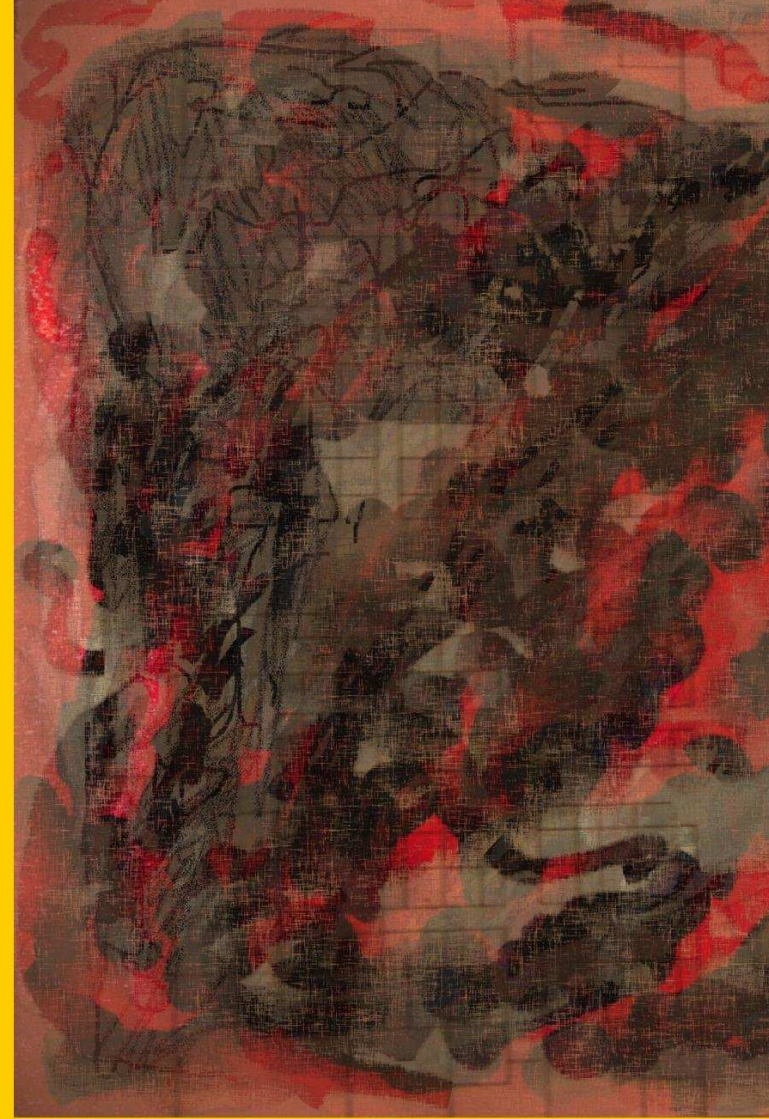
Drawing visual verbal space 10





Drawing verbal visual  
space 9

ng



Paragone Again



Trope

Entropy

Guage

Language

Transference

Overdetermi-  
nation  
Slippage

Torus

Thowness



Drawing visual verbal space 8

Analyzing the Ambassadors



Arrows

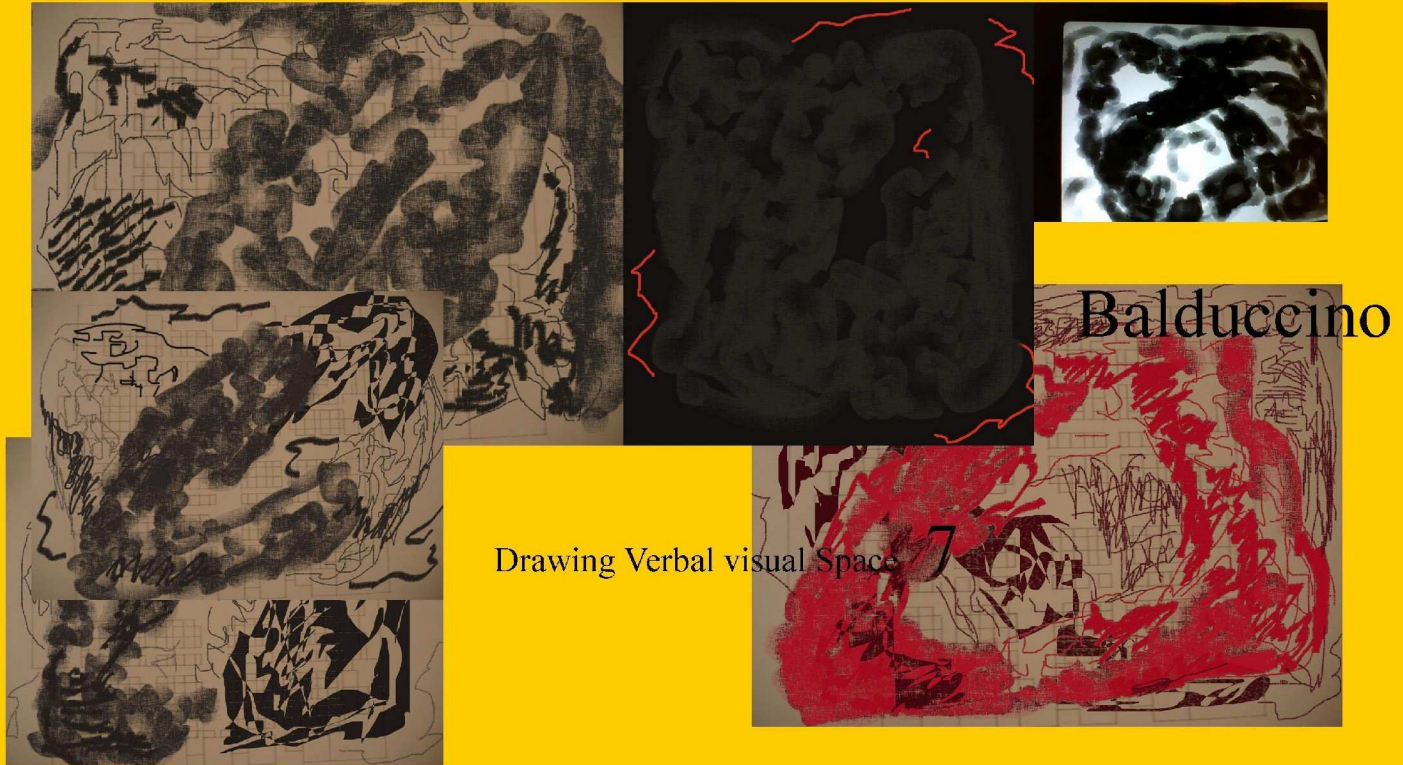
Brackets

Neurological Model

Flux

Oscillation

Conflux





Nominal

Phenomenological

Metonym

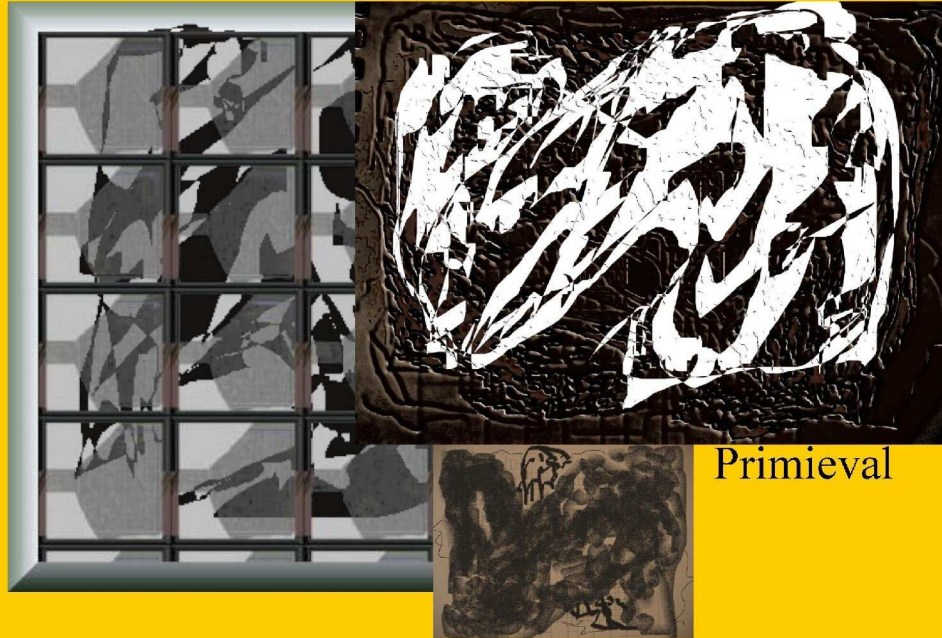
Mood

Mode

Staging

Framing

Dimensional Allegory



Primieval

Chaos

Drawing visual verbal space 6



Chain of Signifiers

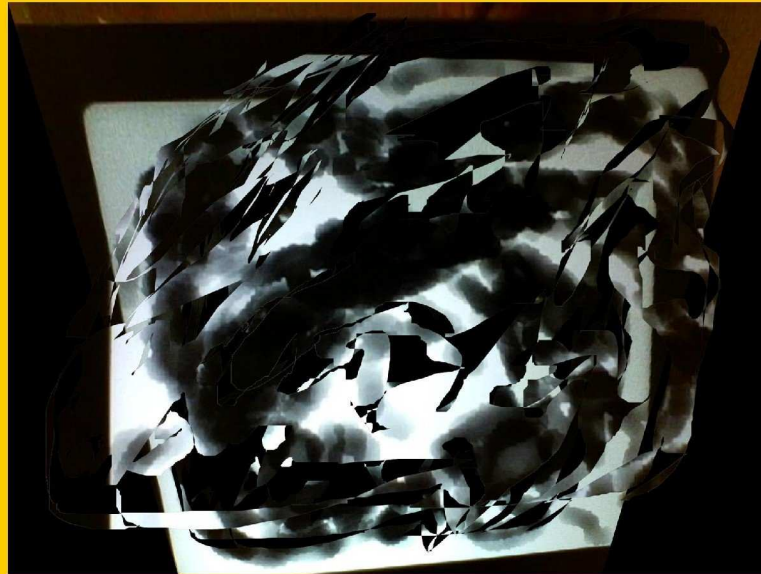
Objective –subjective Transpose

Matheme

Mood mode Signifier

Contingency  
Transgression

Spatial layering/synecdoche



Buoyant  
Cima

Drawing Visual- Verbal Space 5



Syllepsis  
Abracciari  
Trace  
Rhizome

# Apophatic Mirror

Chiasme



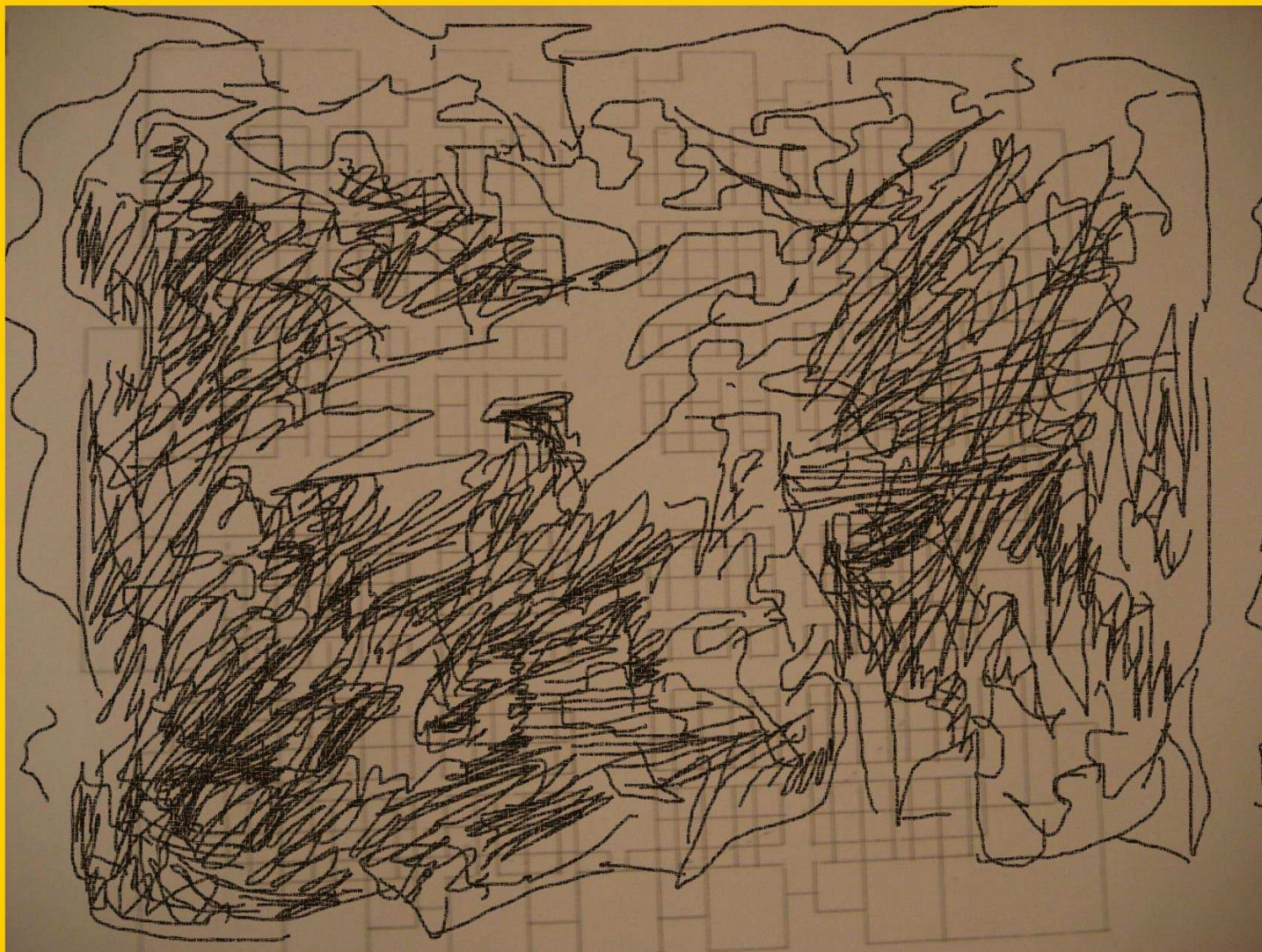
Mirrorim

Drawing Visual Verbal Space 4



al

Ma



Drawing Visual Verbal Space 3



Metamorphosis  
Configuration

Representation



Chimera In Camera

Drawing Visual Verbal Space 2



Topology  
Topography  
Morphology  
Ethos  
Pathos



Fabulae  
Palimpsest

Drawing Visual Verbal Space 1



**Delivery :** In verbal rhetoric includes tone , posture, body language...

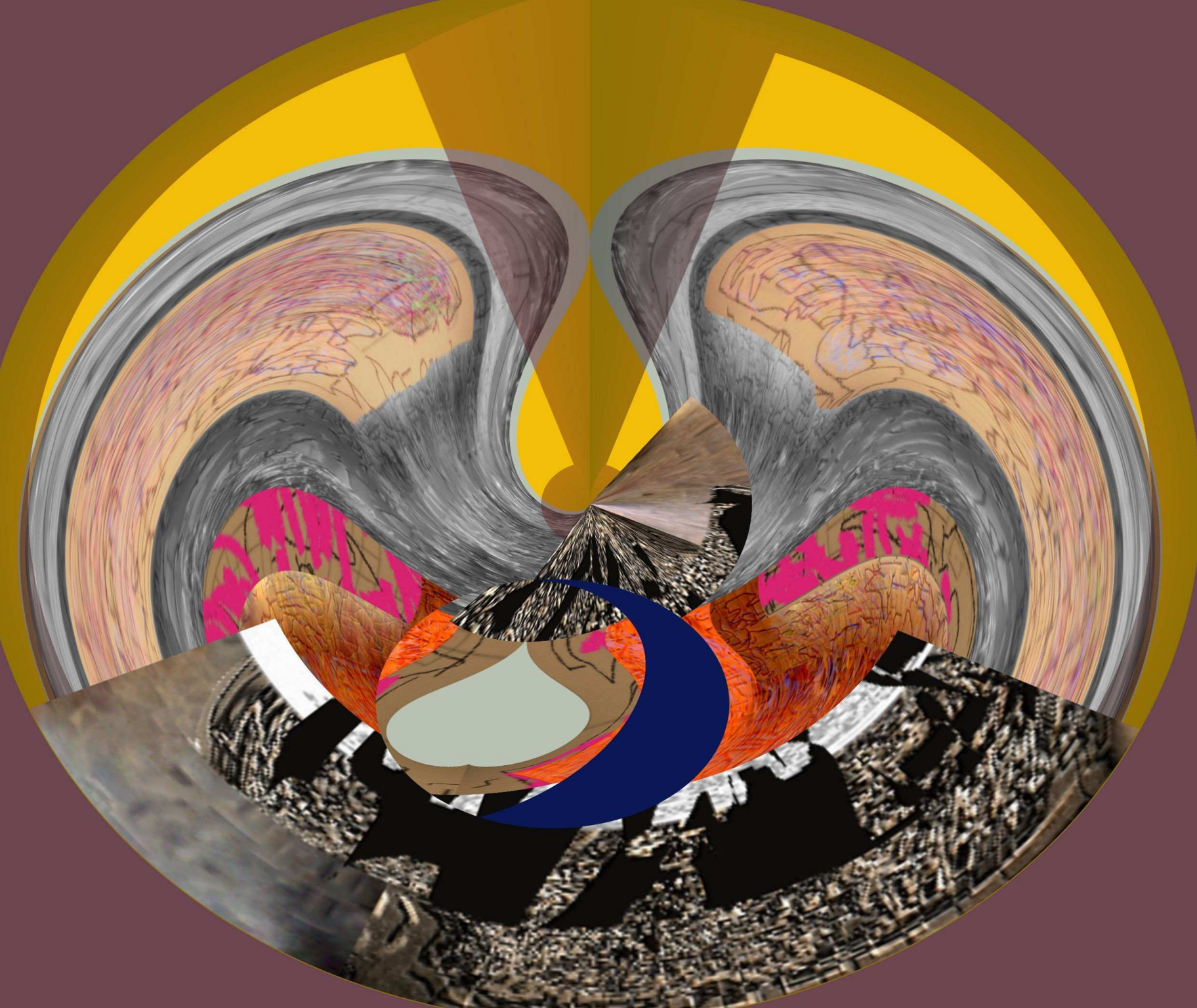
The expressive intent or pathos of delivery as represented through my interest in what might be called the natural theatre dimensions artist's such as Guercino brought to Mannerism.

Correspondingly I draw as though using a chisel not entirely in emulation of Michelangelo but because I spent a lot of my childhood playing with the chisel in a very intense kind of abstract play. Drawing as though carving comes naturally to me, and the remove of cyber space brings out new and interesting discourse to motion in space as drawing.

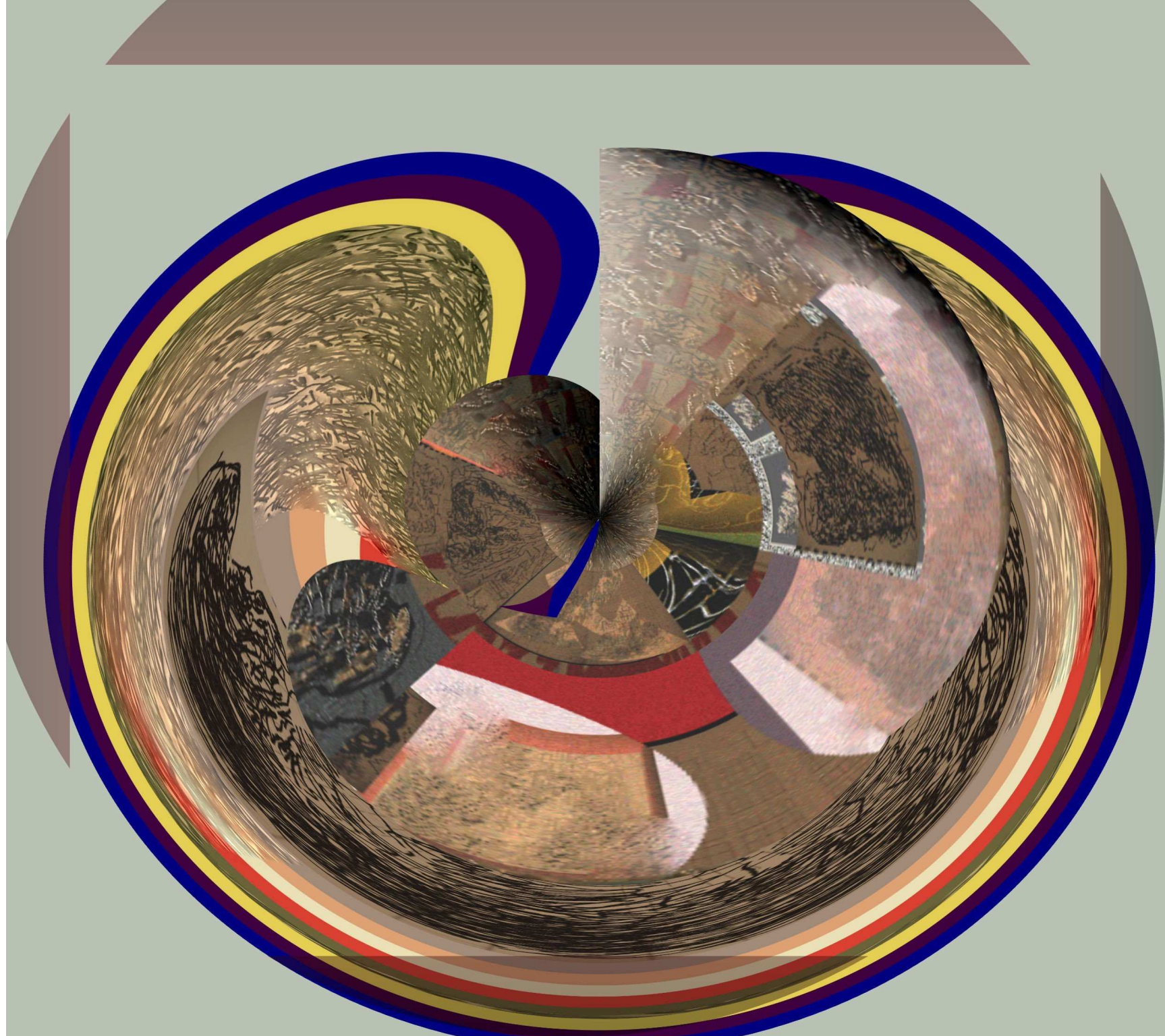
In the drawing below I have interrupted the normal intent of drawing software and discovered very strange affinities for the physical world.



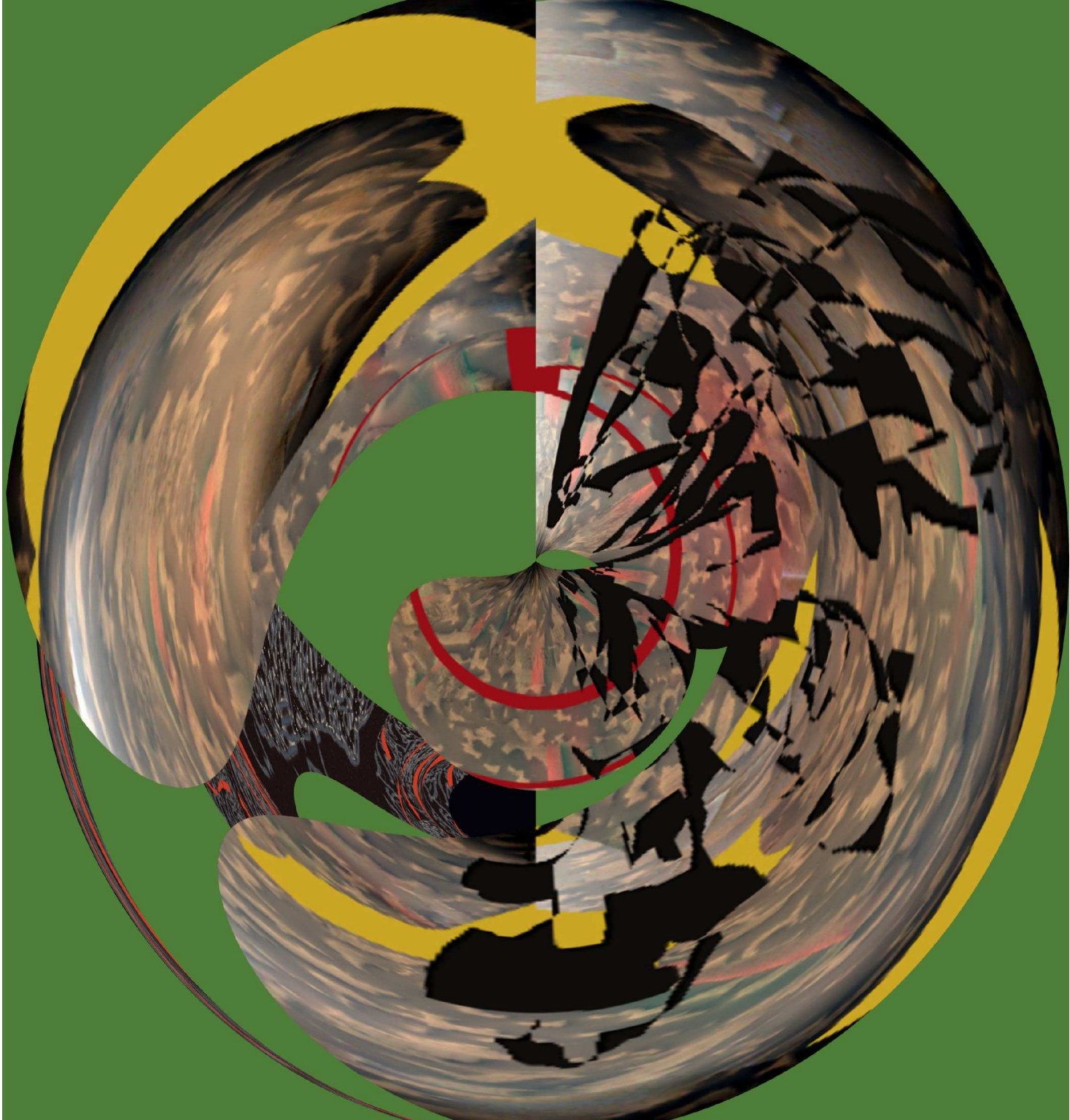




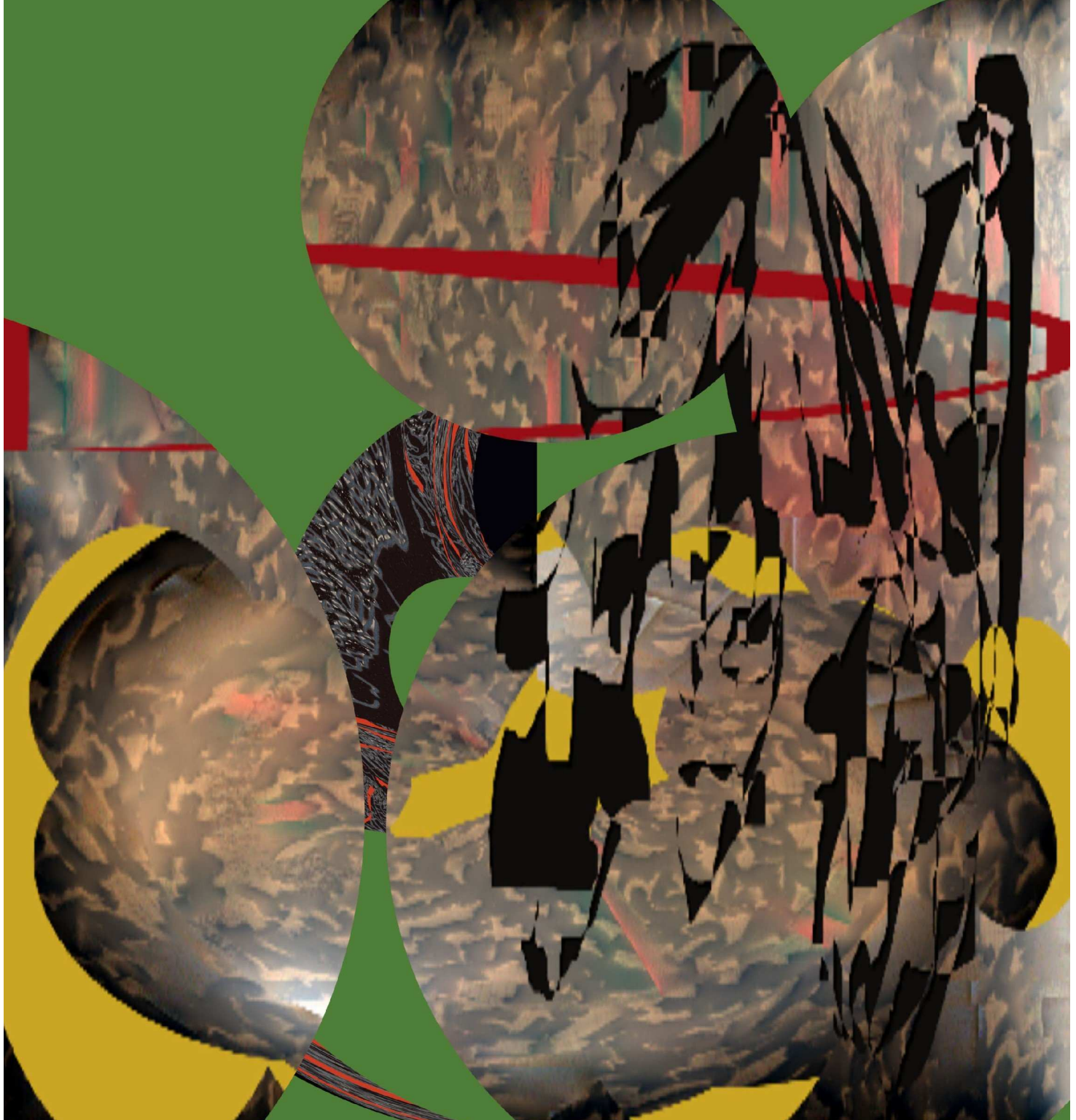




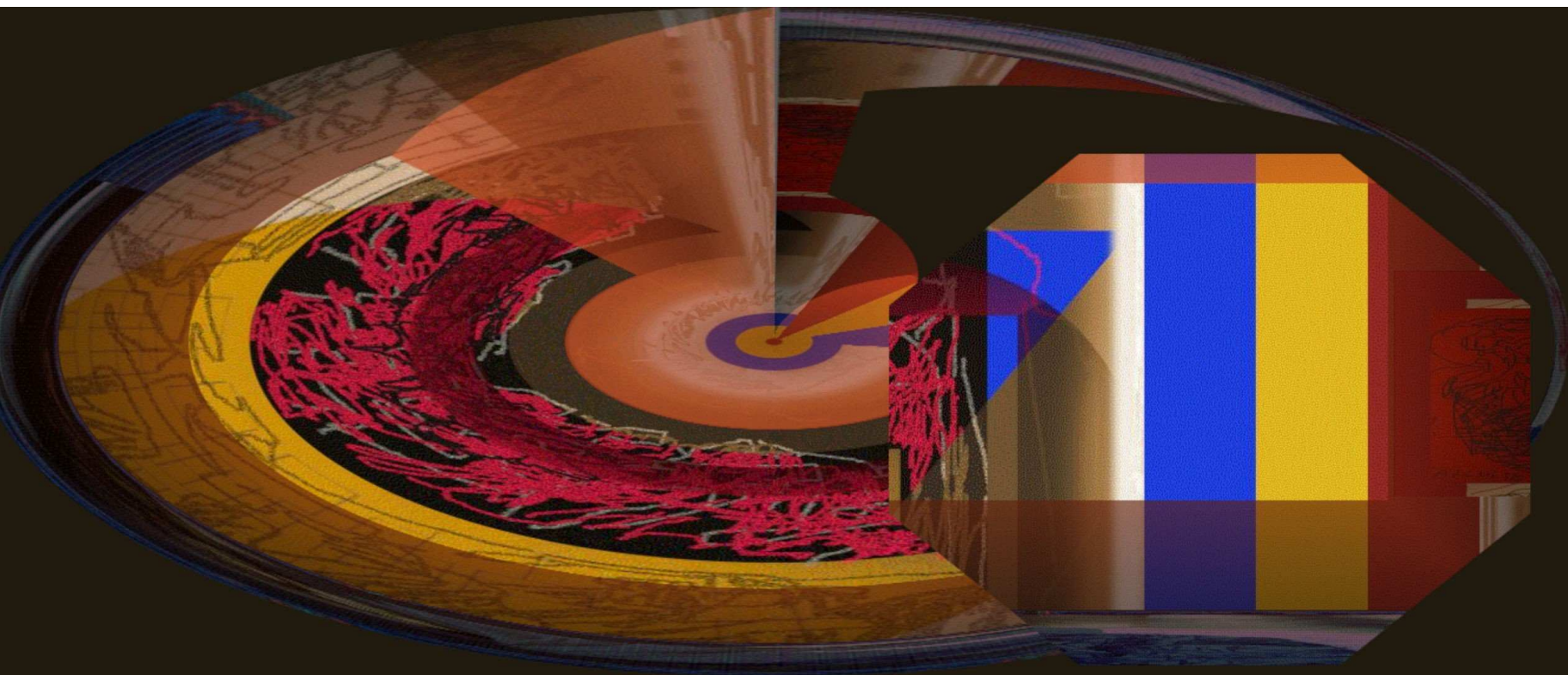




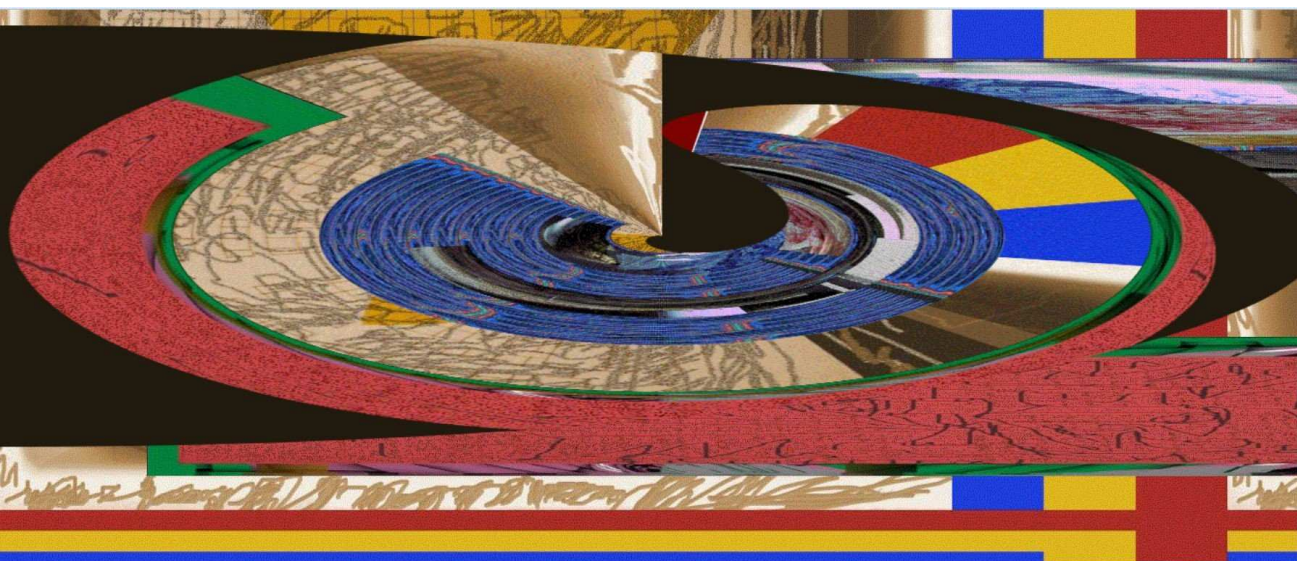


















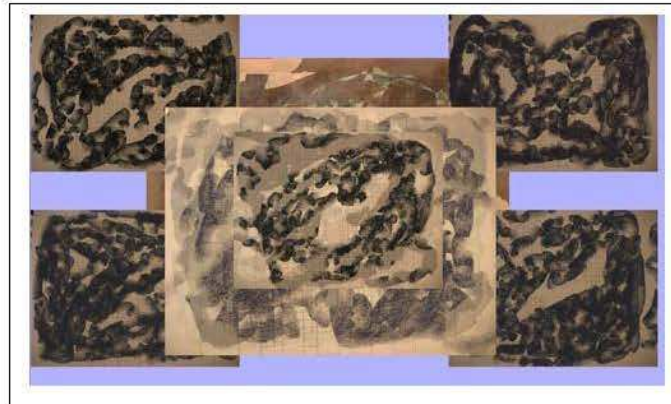






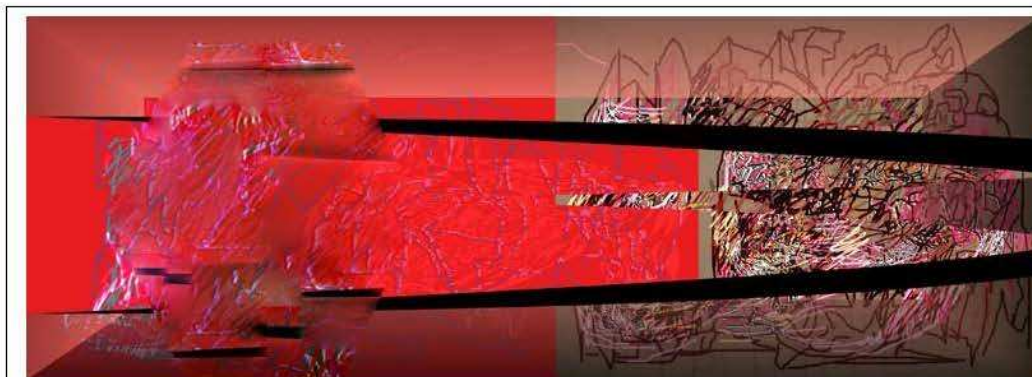


inflammation of the tissues the impulses direct towards the neurons stacked behind the blood structurally. Similarly, with diabetes I think the insulin markers which mimic to some degree the inflammation response but are nested in the cell walls become diverted by lipid structures in the case of obesity... In media terms then the allegory is towards morphological arrows, information maintained as structures change, but drawing emphasises the dialectical direction of rhetoric to maintain motion in mind and body rather than the allegory of numbers or stills by which there has been the subconscious cultural identification to meaning as indexical, motivated by the photograph and its ganged stills to produce cinematic motion, all of which was predicted by Zeno's paradox of the arrow in flight which at any moment must occupy space there fore be static...this paradox being due to the assumption of a point of view, borrowed from the idea of perspective and the added adjective of "scientific" ... but this is an intellectual precept that is counter intuitive to what motion is and needs critique to restore to configuration and representation the meaning of movement. Therefore a point of view may well be an insufferable concept, rather, there is a turn, a trope, a turning into and inflexion , 'throwness' at the transformative plane of consciousness in which the morphological arrow rather than indices of associations within a continuum are exploded states of metamorphosis in which such topographies of temporality express a morphic topology.





movement and morphology, the following drawings continue the theme of representation founded on the configuration of drawing movement in virtual space, which founded on materials now works towards those associations as allegories newly transformed by the double meaning of trope as meaning both program and variation.





corollary of philosophical "pointing" which does not require the positing of meaning which the nominalist critique implicates'. Thus the nominalist critique is no longer a part of the necessity art ontology can build from visual rhetoric.

In the following works I relate to the idea of morphological arrows, in relation to what the minimalists posited as "no-space", that is, the removal of spatial cues outside a sculptural object: arrows in no-space are then a theme here as demarcations of the above discussions.





## Read Me

- ➔ Visual Rhetoric and Art Ontology
- ➔ Specific case of drawing as movement in mind and body
- ➔ Cyber drawing: threads of virtuality
- ➔ Headers and footers subscript superscript, mathemes& Poymathie, psychological colloids, point of view lines of usage plane of consciousness & narrative levels between configuration and representation, mimemis, diagesis, thing, object, subject, intuition.
- ➔ Morphology, morphological arrows, stripe writing, text mapping, torus, drawing in verbal visual space as corollary.
- ➔ System, reproduction, recreation, reviewing, recreating vision.
- ➔ Double hermeneutic, hermes and the hermeneutical, trope as program and variation, entropy.
- ➔ Transparency and opacity, figure of speech, manifold and embedded point of view within shared subjectivity and object refinement of continuum returning intuition.
- ➔ Semiotic niche and neurological model, displacement of Marxism.



Semiotic Niche: in biology means use of resources; in this case a potential metaphor for the substantive art ontology that can be founded out mood and mode of visual rhetoric (meaning varying points of view embedded within embodied form). This in turn suggests conceptual and perceptual necessity to self limit by self mapping by occasioning the viewers review, i.e. re-launching the act of vision as streaming its field of inquiry. A familiar example is the torus, ie as Mannerist drawing uses the modelling contour line to create cross sections of the form within the flux of drawing itself. The notes embedded in the drawing above are to this effect, searching out a substantive, and in which the notes are not a continuum placed in a self consistent visual matrix of philosophical reflections but are altogether an irruptive use of color as drawing which breaks out the plane of consciousness along



Neurotonic: Neuro tonic file 64 Neurological model relating to fibromyalgia and diabetes



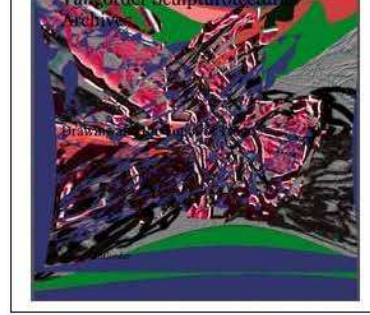
Motion sensor amain: movement and computer as motions sensor embedded through labyrinth like a particle accelerator.. particle acceleration a term linking physics to psychology at level of discourse: transference...



Whorl world conflux aporia aphorism ( file 64): cave painting reference: Smithson: language collection of sites and via Cezanne, Nature: discourse Socratics, site non site a Lacanian scission, Lacan also of the presocratics anti philosopher via reverting to polyphonic discourse rather than dialect at a binary level of associations within a continuum. Strata and Alluvial mud. Recognizing in those things both most distant and primary to human touch – stone, geological culture and sculpture from skrr or scratch-*culture from scratch*. ...: see **artist's statement 5**



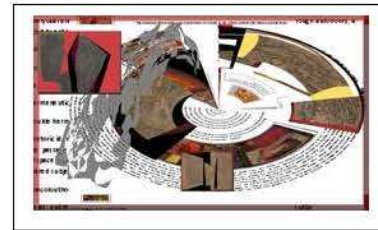




Topographical Chiasme



Textmapping etc (stripes, subscript/super)



Primordial Chaos





## Morphologies of Verbal Space Collective: Iching Etchings



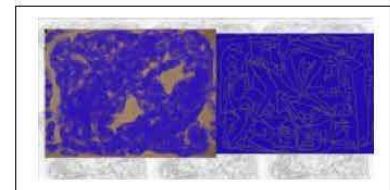
## Drawing Eclipsing Writing



## Jaguar Mask



## Giotto's Blues – Virtual Brush



## VG' S VGS Metamorphologies of Metamorphosis

